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amateur **Photographer**

Saturday 7 April 2012

THE WORLD'S NO.1 WEEKLY PHOTO MAGAZINE



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Software tricks for pro success



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OLYMPUS

OM-D

Can it be as good as it looks?
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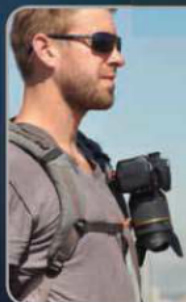
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Amateur Photographer For everyone who loves photography

REAL photographers don't use camera phones. They are phones with after-thought fuzzy lenses glued-on, and picture quality nowhere near that of a DSLR or even a compact. They are, as I have said on many previous occasions, the Devil's own work.

My phone rang in the middle of last week and I looked around to see what the racket was. It is a relatively new phone, and I realised that, while I'd had the thing for about three weeks and had become completely familiar with it, I had neither made nor answered a call. However, I had taken about 200 pictures using its 8-million-pixel camera. And, if I say so myself, they had come out remarkably well. When does a camera phone become a phone camera? I

suppose it is just a matter of what you regard the primary function of that device to be – consciously or not.

Nokia's new mobile phone, the 808 PureView, with its 41-million-pixel sensor, perhaps defines itself by its specification, its standout feature. Some might be glad of the 26mm f/2.4 Carl Zeiss lens without the phone bit, or shooting 5million pixels at 85mm f/2.4. Or you might just want to call a friend, to enquire how many pixels their camera has got.



Damien Demolder
Editor

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IN AP 17 MARCH WE ASKED...

Are you happy to use independent inks?



YOU ANSWERED...

A Yes, I use them all the time with great results	31%
B I use them, but I'm not really happy with the quality	6%
C I use different inks in different printers	5%
D No, I daren't risk it	12%
E No, I've had bad experiences with them	24%
F I've never used independent inks	22%

THIS WEEK WE ASK...

Do you take pictures on a camera phone?

VOTE ONLINE www.amateurphotographer.co.uk

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We've Samsung and Jessops prizes worth more than £2,000 in the Macro round of our Amateur Photographer of the Year 2012 competition

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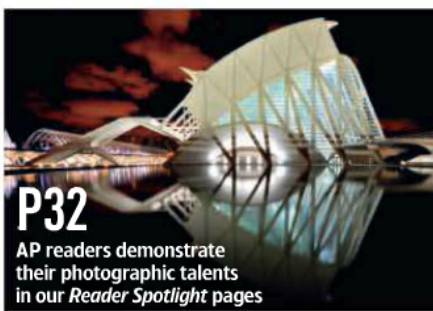
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A fascination with crime, combined with determination and cunning, made Weegee the most celebrated news photographer of his generation, writes David Clark



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AP readers demonstrate their photographic talents in our Reader Spotlight pages

HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

HOW TO CONTACT US Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU **AP Editorial Telephone:** 0203 148 4138 **Fax** 0203 148 8123 **Email** amateurphotographer@ipcmedia.com **AP Advertising Telephone:** 0203 148 2516 **Email** mark_rankine@ipcmedia.com **AP Subscriptions Telephone:** 0844 848 0848 **Email** ipcsubs@quadrantsubs.com **AP Test Reports Telephone:** 01707 273 773 www.testreports.co.uk/photography/ap

APNews

News | Analysis | Comment | PhotoDiary 7/4/12

It can occur when shooting in certain conditions, eg cars with front lights

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• Boss outlines future • Largest photo chain pledges better value

JESSOP'S TO SELL MORE OWN-BRAND GEAR

EXCLUSIVE INTERVIEW

JESSOP'S plans to expand its line of own-label products in a bid to improve its profit margin and offer better value to customers.

In an interview with AP, Trevor Moore, chief executive of Jessops, said the firm sees an 'exciting opportunity' to boost its margin. 'Some of this can be by working better with our existing suppliers and finding new opportunities,' he said. 'That can be around bringing new product to market, as well as expanding and evolving our existing range to make us a first choice destination for customers and the best channel to market for our suppliers.'

He added: 'The other side of it is around looking at what's new and innovative that we can source directly, and bring in ourselves under Jessops' own brand name, and realise more commercial opportunity and profitability.'

Although Jessops does not yet have a specific plan concerning which new own-label products it will launch, Moore cited existing accessories, such as tripods, filters and bags, as examples of gear that deliver 'good value and great quality', while at the same time earning the business 'increased margin'.

'There are a whole host of things – I think you go into a camera shop and say, "Wouldn't



Trevor Moore wants to launch products that deliver good value and great quality

that be good if it had a Jessops label on it and could be provided at a better price.'

The project will be overseen by newly appointed commercial director Neil Old, previously commercial director at Best Buy Europe's Carphone Warehouse.

Moore accepts that Jessops may not offer the cheapest gear, but believes this is inevitable given its business model compared to online stores.

'We are always going to have to work very hard to stay focused on price given our overhead... The differentiating factor has to be service and availability. Our job

is to be very competitive on price. But we are probably not market leading because we have a big overhead to run in terms of the shop base and head office structure which, if I'm running a warehouse and shipping direct, I don't have.'

Moore sees Jessops stores as playing a key role as Britain's high street changes. Asked how the chain can stop customers dropping in for advice and then going online to buy cheaper elsewhere, he extols the benefits of equipping people with cameras that are set up and ready to use before they leave the shop.

Staff can also advise consumers on accessories. Moore told us: 'There is a reducing number of high-street businesses where customers can look and play with this fabulous technology without interruption and then talk to someone knowledgeable... The high street is diminishing, not growing, so I think we have a really important role to play to source that need.'

Jessops, which currently runs 201 stores, does 33–34% of its business online, compared to less than 6% just three years ago. Of these online shoppers, 70% choose to collect at store, said Moore.

Items ordered for collection will already be available at the shop, rather than being shipped from a central warehouse, he added.

SNAP SHOTS

● Fujifilm has struck an exclusive deal with upmarket department store Harrods to sell a Black Premium Edition box set of its X100 digital compact camera. The set, limited to 16 units, went on sale in Harrods Technology, priced £1,795. The kit includes a letter of authenticity from Fuji UK.

● No UK photographers have been included in the amateur section of the Sony World Photography Awards 2012. Those shortlisted in the Open section come from Italy, India, Mexico, USA, Slovenia, Poland, Germany and Russia. The winners will be announced in London on 26 April.



To keep up to date with all the latest photography news on the AP website, scan this symbol with a QR code reader on your mobile phone, iPad or iPod.

ZEISS TO LAUNCH 15MM FOR NIKON AND CANON

CARL Zeiss is set to launch a new 15mm f/2.8 'super-wideangle' lens in May. Available in Canon EF and Nikon F mounts, the Distagon T* 15mm f/2.8 boasts a 110° angle of view. The metal-barrelled optic includes two aspheric lenses and glass designed to correct chromatic aberration. It has a close focusing distance of 0.25m and carries a 95mm filter thread.

The 15mm f/2.8 will cost €2,148, excluding VAT. For the full specification visit www.amateurphotographer.co.uk.



Do you have a story?

Contact Chris Cheesman
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Fax: 0203 148 8130
amateurphotographer@ipcmedia.com

A week of photographic opportunity

PHOTO DIARY

Wednesday 4 April

EXHIBITION Through Lichfield's Lens: The Polaroids, until 6 May at Nunnington Hall, North Yorkshire YO62 5UY. Tel: 01439 748 283. Visit www.nationaltrust.org.uk. **EXHIBITION** International Garden Photographer of the Year, until 9 April at Royal Botanic Gardens, Surrey TW9 3AB. Tel: 0208 332 5655. Visit www.kew.org.

Thursday 5 April

EXHIBITION Refresh by Glyn Davies, until 19 May at Oriel Glyn Davies Gallery, Anglesey, Wales LL59 5DN. Tel: 01248 715511. **EXHIBITION** Portrait of London (from Museum of London archives), until 12 August at Wandsworth Museum, London SW18 1RX. Tel: 0208 870 6060.

Friday 6 April

EXHIBITION Images by Francis Frith are on show until 21 April at Libraries in Worthing and Crawley, West Sussex. Visit www.westsussex.gov.uk. **DON'T MISS** White water spectacular at Pulham Falls, Sheffield Park and Garden, East Sussex TN22 3QX. Tel: 01825 790 231. Visit www.nationaltrust.org.uk.

Saturday 7 April

EXHIBITION VD by Vincent Delbrouck, until 6 May at Third Floor Gallery, Cardiff, CF10 5AD. Tel: 02921 159 151. Visit www.thirdfloorgallery.com. **EXHIBITION** Right on Kew, photos of Kew Gardens by Tony Wallis until 22 April at Artisan Gallery, London NW10 2BE. Tel: 0208 451 6315. Visit www.artisan80.com.

Sunday 8 April

EXHIBITION In the Blink of an Eye: Media and Movement, until 2 September at the National Media Museum, West Yorkshire BD1 1NQ. Tel: 0844 856 3797. Visit www.nationalmediamuseum.org.uk. **EXHIBITION** Prima Materia, until 27 April at Belfast Exposed, Belfast BT1 2FF. Tel: 02890 230 965. Visit www.belfastexposed.org.

Monday 9 April



© ESTATE OF DANIEL FARSON

EXHIBITION Famous in the Fifties, by Daniel Farson until 16 September at the National Portrait Gallery, London WC2H 0HE. **EXHIBITION** Thomas Ruff: Nudes, until 14 April at Gagosian Gallery, London W1K 3DE. Tel: 0207 493 3020. Visit www.gagosian.com.

Tuesday 10 April **LATEST AP ON SALE**

EXHIBITION Transmission: New Remote Earth Views by Dan Holdsworth, until 19 May at Brancolini Grimaldi, London W1S 4JJ. Tel: 0207 4935 721. Visit www.brancolinigrimaldi.com. **EXHIBITION** Flower, Nature & Landscape by Andy Small, until 30 April at The Old Clubhouse, Lacock, Wiltshire SN15 2LA. Tel: 01249 730 571. Visit www.lacockphotography.



Fuji X10 'modified sensor' available in May

FUJI OFFERS SENSOR SWAP AFTER 'WHITE DISCS' BACKLASH

UK USERS of Fujifilm's X10 digital compact will have the option to choose a 'modified sensor' if they continue to experience the 'white disc' effect that has troubled some photographers. The firm has also moved to reassure customers that the 'phenomenon' does not affect its flagship X-Pro1 compact system camera.

In a statement, Fuji Tokyo admits it has received 'some enquiries' about the effect, where 'exceptional highlights in the picture can appear as strongly delineated rounded shapes'. Fuji acknowledges that it can also occur in images captured using the X-S1.

Photographers have taken to the internet to express their concerns, many using the US-based photography website www.dpreview.com.

The firm claims that the effect is reduced using a firmware update announced for the X10 in February.

A UK spokesperson told AP separately: 'If, after applying the firmware upgrade, X10 customers are still unhappy, then our Bedford

Service Centre will check the camera and offer customers a modified sensor, fitted free of charge to their camera.

'This will be available from May onwards when the sensor is available.'

The spokesperson explained that the 'blooming' effect occurs when a 'photodiode cannot cope with an overflow of electrical charge, which leads to a spilling of electrons in the surrounding area'.

The Fuji Tokyo statement adds: 'It can also occur with the X10 and X-S1 when shooting in certain conditions, for example, cars with front lights shining in [a] dark night scene.'

Fuji points out that this phenomenon can occur in all CMOS sensor-based cameras 'to varying degrees'.

New firmware for the X-S1 was launched on 21 March.

Launched late last year, the X10 has otherwise been 'very well received', according to Fuji UK, which reported 'very positive feedback' on its X series at last month's Focus on Imaging show in Birmingham.

RHS CONTEST GOES ALL DIGITAL

FOR THE first time in its history, this year's RHS Photographic Competition will accept only digital entries. Open to amateur and professional photographers and with an overall top prize of £1,000, categories are: Plant Portraits; Abstracts & Details; Gardens through the Seasons; Wildlife in the Garden; and People in the Garden. A Young Photographer of the Year section is open to those under 18.

Commenting on the decision to go all

digital, an RHS spokesman said: 'As the vast majority of photographs are taken digitally, we feel this move should open the competition even wider and remove the burden of print and postage costs from entrants.'

Entry costs £6 per image for non-RHS members and £5 for members, although entry to the young photographer categories is free. The closing date 31 August 2012. For details visit www.rhs.org.uk/Competitions/Photo-competition.

SNAP SHOTS

● AP has launched a free private advertising service for readers, allowing them to buy and sell kit with other photo enthusiasts. The reader-to-reader private adverts are free, up to a maximum of four lines (including contact details). Sellers may place the advert until the kit is sold, although they must get in touch weekly to rebook. Small boxed adverts are available on the two-page spread to highlight adverts for a small charge. Send your adverts to listings@ipcmedia.com.

● A London photographer is on the lookout for day-old babies as part of a portrait project she is working on. Jenny Lewis says she would like to hear from mothers and babies for an exhibition and book, reports the *Hackney Gazette*. She plans to take the portraits in the homes of her subjects. Visit www.jennylewis.net.

● Leica's chief financial officer Andreas Lobejäger, who is credited for helping to turn around the company in recent years, has resigned. He will be replaced by Dutchman Ronald Marcel Peters from 1 April.



Do you have a story?

Contact Chris Cheesman
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Company says 'internal systems error' to blame for incorrect prices

NIKON ADMITS 'MISTAKE' OVER D800 AND D4 PRICES

NIKON UK has confirmed that its D4 and D800 DSLRs will cost significantly more than was first announced, insisting it set the wrong prices and that the move is not market-led.

Blaming an 'internal systems error', Nikon UK confirmed in a statement that the D800 will cost £2,599.99, £200 more than it said the camera would cost when it was announced last month.

The D4 will cost £5,289.99, rather than £4,799.99.

And the Nikon D800E will now carry a £2,899.99 price tag – not £2,689.99 as was originally stated.

Nikon has confirmed that photographers who 'pre-ordered' one of the cameras before 24 March need only pay the original price.

London-based photographer Joaquim Barreto, who ordered a D800 through dealer Robert White, described the move



as 'opportunism of the lowest kind'.

'It can't possibly be a pricing error after all this time,' he claimed.

Nikon UK's group marketing manager

Jeremy Gilbert said the recommended retail prices given at the press announcements were 'incorrect' and suggested that the higher prices do not reflect a change of market conditions.

Nikon insists the mistake was purely administrative – rather than a decision made since the press launches – but declined to comment on precisely how it happened.

'There is no back-story to this... We apologise sincerely to our customers,' Gilbert told AP.

The firm was quick to stress that the glitch only affects customers in the UK and Ireland, and is not Europe-wide.

A spokesman for Robert White told us that it was attempting to clarify the position with Nikon UK. Robert White is telling customers that the D800 will be available at the end of March, or early April, while the D4 will go on sale in 'mid-April'.



TAMRON REVEALS EXPANSION PLANS

TAMRON is set to build a new lens factory in Vietnam as part of a three-year strategy to boost production, largely fuelled by predicted growth in compact system cameras and DSLRs.

Tamron president Morio Ono said the firm this year plans to launch 'many new models', including APS-C-sized optics. It also expects to 'triple the development power' of micro four thirds lenses over the next five years. Ono said in a speech reported in Japanese publication *Photo Trade Express*.

The new plant in Hanoi, Vietnam – set to open next year – will become a 'cost-effective OEM base', according to an article in *Pen News Weekly*. Tamron currently runs three factories in Japan and one in China.

A spokesperson for Tamron UK told AP it is aware of the reported Vietnam plant scheduled to open in 2013, but will not be issuing an official statement.

CANON REVAMPS DSLR SOFTWARE

CANON has responded to Nikon's claims for higher image resolution in the D800E by introducing Digital Lens Optimizer in its latest version of the Digital Photo Professional (DPP) software package.

Released to coincide with the launch of the Canon EOS 5D Mark III (see *News*, AP 17 March), DPP v3.11 features a new module that Canon says is designed to correct optical issues such as vignetting and curvilinear distortion, but also 'loss of resolution caused by a low-pass filter'. The software module works by understanding how light passes through Canon lenses and filters before reaching the sensor.

With the focus distance, focal length and aperture data included in the Exif data of the image file, the software knows what aberrations to expect. It then corrects them by 'applying an inverse function' to the image. Canon says this takes the image 'closer to how the scene looks to the naked eye'.

In February, Nikon announced a version of the D800, the D800E, that uses a new high-pass filter that effectively cancels itself out. The idea is that while this leaves files open to the introduction of false colours



and possible moiré patterning in fine weave fabrics and high-frequency detail, the new filter passes more information to the sensor, and thus images will be higher in resolution than those shot through a standard high-pass filter.

Canon's EOS 5D Mark III does have a high pass filter, but Canon claims the Digital Lens Optimizer (DLO) module of DPP can reverse the degradation of the optical path caused by a low-pass filter, and inject more resolution and detail back into the file. It isn't clear yet whether this element of DLO will be backwards-compatible with previous EOS and PowerShot G models.

AP
THIS
WEEK
IN...

1950

A knitting needle came to the rescue of AP reader J Medley this week 62 years ago. He was a devotee of the 'up and down movement' when processing films in a spiral tank. 'I use a stout bone knitting needle inserted in the centre of the spindle; the slot in the needle engages on the cross-bar of the centre spindle,' he stated. 'Quite a substantial lift to the spiral is achieved by this method, and the solution is thereby agitated much more than the circular method. The two methods can be alternated. Keep the left hand firmly on the lid, or it will lift clean off.'

SIR,—Using a Correx tank (apron type) I found that knob twiddling, however carefully done, resulted in uneven development. Pouring the developer out and back again, removed the trouble entirely and, incidentally, considerably shortens development time. With Dk20, every two minutes; with ID2, once a minute, is sufficient agitation.

Yours, etc., C. B. DYER.

SIR,—Apart from your Editorial in the issue for February 15, I have seen or read of no one trying the up and down movement of the spiral.

I use a stout bone knitting needle inserted in the centre spindle; the slot in the needle engages on the cross-bar of the centre spindle. Quite a substantial lift to the spiral is achieved by this method, and the solution is thereby agitated much more than the circular method.

The two methods can be alternated. Keep the left hand firmly on the lid, or it will lift clean off.

Yours, etc., J. MEDLEY.

CLUBNEWS

Club news from around the country

BEACON CAMERA CLUB

The inaugural Worcestershire Young Photographer Award, hosted by Beacon Camera Club, attracted around 500 entries. The winners, drawn from local schools, were Liberty Elliot-Williams, Richard Waters and Amber Drew Sparrey. The best photos will go on show at Worcester Cathedral later this year.

HOYLAKES PHOTOGRAPHIC SOCIETY

The Merseyside-based society is running a photo competition to help raise funds for a new projector. There are two sections: Open and Nature. The closing date is 30 June 2012. For full details visit www.hoylakephoto.org.uk.

SNAP SHOTS

● This year's Focus on Imaging show in Birmingham attracted 37,684 visitors, setting a new record for the annual event. The show gave many photographers the first chance to see the newly unveiled Canon EOS 5D Mark III and Nikon D800 DSLRs. 'However, in some ways the show was stolen by new niche cameras from Olympus and Fujifilm,' said a Focus 2012 spokesman. 'The Olympus OM-D and Fujifilm X-Pro1 attracted a huge amount of attention – again, both being seen first at Focus 2012.' Next year's event will take place from 3–6 March.

Oversampling technology in use NOKIA TO FOCUS ON LOW-LIGHT PHOTOGRAPHY

BETTER photography in low light is an area Nokia hopes to incorporate into future smartphones, as the devices compete against traditional digital compact cameras.

In February, Nokia unveiled a camera phone incorporating a '41-million-pixel', 1/1.2in imaging sensor. Due out soon, the Nokia 808 PureView also boasts an f/2.4 Carl Zeiss lens.

Speaking to AP, Damian Dinning, Nokia's lead program manager for capture devices, said that tackling low light and camera shake will be key.

'That is an area we want to improve,' said Dinning, adding that Nokia wants to use pixels in 'new and different ways', following the release of the 808 PureView.

Dinning claimed that a combination of imaging sensor, software algorithms and pixels can be used to further improve image quality. He added that it

would be easy to incorporate features such as tilt-and-shift into smartphones, allowing users to be more creative.

Dinning stressed that Nokia wants to focus on areas such as high-quality electronic zooms, and move away from a 'fixation' with pixel count.

The PureView deploys technology known as oversampling. 'Pixel oversampling combines many pixels to create a single (super) pixel,' states a paper on PureView technology, co-written by Dinning.

'When this happens you keep virtually all the detail, but filter away visual noise from the image.'



CAMPAIGNERS ISSUE OLYMPICS ALERT

PHOTOGRAPHY rights campaigners have urged amateur and professional photographers to report any experiences they have of taking pictures around the Olympics site in East London.

The 'Olympics Callout' has appeared on the website of I'm a Photographer Not a Terrorist (visit photographernotaterrorist.org), in response to the massive security operation expected to surround the Games, which begin on 27 July.

The campaigners state: 'We want to hear from you about any experiences or incidents you have, positive or negative, photographing around the Olympic site in the run-up or during the Games, or otherwise in connection with the Olympics.' Photographers are asked to email their experiences to olympics@photographernotaterrorist.org.

● In accordance with Amateur Photographer's ongoing campaign, AP readers should report incidents surrounding photography in public anywhere in the UK to AP's newsdesk for the attention of Chris Cheesman (see contact details, left)



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How to use your free Pocket window-light diffuser

We explain how you can make the most of the window-light diffuser free with this week's issue*

THE FABRIC diffuser free with this issue* of *Amateur Photographer* attaches to a window via suction cups positioned in each corner, making set-up extremely quick and easy. The best conditions in which to use the diffuser are bright, harsh sunlight, usually from east- or west-facing rooms in the morning or afternoon respectively. When the diffuser is attached directly to a glass window, the semi-opaque material diffuses bright sunlight, which softens shadows and gives portrait images a softer, more flattering appearance.

By having a subject sit close to the diffused window, the effect is similar to that of a softbox, especially if curtains or blinds can be used to black out the rest of the window. The softer the light, the more flattering it will be to

the subject, so, like a softbox, the effect will be at its best when the subject is as close to the light source – in this case the diffused window – as possible.

And why not use two or three diffusers together? If you have a large window, you can link together more than one diffuser to cover a larger area, or if the light is

particularly strong and direct the diffusers can be overlapped to enhance the softening effect.

Of course, the diffuser can be used for more than just portraits. Still-life and macro scenes will also benefit from the softer light it creates. Simply set up a table next to a window and use the diffuser in the same way as you would for a portrait. A piece of white card will increase the effect by bouncing soft light back onto the subject.

Best of all, the Olympus-sponsored diffuser can be easily folded and comes in a small pouch so you can keep it tucked away in the bottom of your camera bag when not in use. **AP**



The diffuser softens window light to create a more flattering and evenly lit portrait

WARNING THE WINDOW-LIGHT DIFFUSER FREE WITH THIS ISSUE IS FLAMMABLE, SO KEEP IT AWAY FROM HEAT SOURCES AND NAKED FLAMES

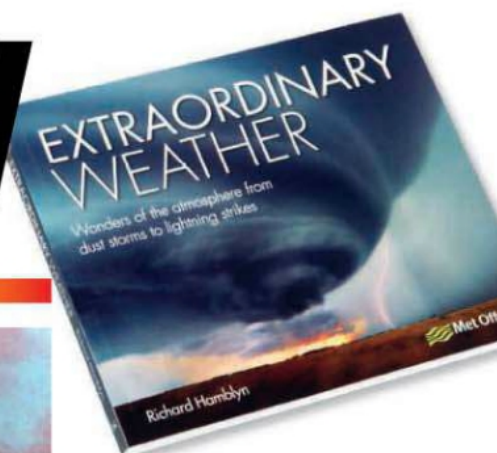
APReview

The latest photography books, exhibitions and websites. By Oliver Atwell

BOOK



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Extraordinary Weather

By Richard Hamblyn
Met Office/David & Charles, paperback,
£9.99, 144 pages, ISBN 978-1-4463-0191-3



THE WEATHER is capable of delivering some of the most beautiful and devastating sights.

Its shifting moods and ever-changing faces have provided inspiration for artists, poets and photographers for centuries. This small collection, subtitled *Wonders of the atmosphere from dust storms to lightning strikes*, brings together a series of images showing the myriad displays that the earth's climate has to offer. The images come from a variety of sources across the world and the book is divided into six chapters: storms and tempests, ice and snow, heat and drought, atmospheric, strange phenomena and man-made weather. Not all the images are successful, but some of the imagery is extraordinary. If you're a keen weather or landscape photographer, it's worth a look.



WEBSITE

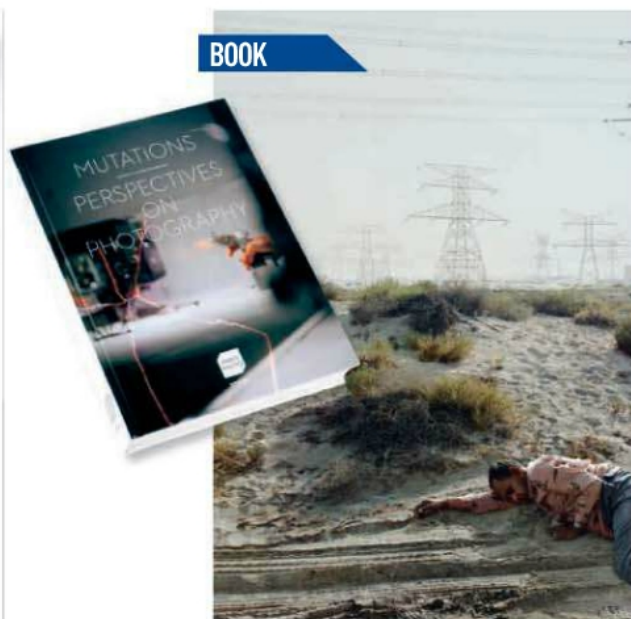
www.filmsnotdead.com

THERE are a few sites out there that are attempting to keep the flame of film alive. This collective of photographers has come together to head up a series of photo essays, all of which are produced using film. In the site's own words, digital has given up photography's secrets and this collective is looking to keep the mystery and magic

alive through film-based mediums. Each photographer has his or her own page featuring a selection of their work, as well as a short bio and Q&A. Some of the images are stronger than others, but the core ethos makes this a site that is definitely worth exploring.



BOOK



EXHIBITION



Famous in the Fifties: Photographs by Daniel Farson

Until 16 September. Room 31, National Portrait Gallery, St Martin's Place, London WC2H 0HE. Open daily 10am-6pm (Thurs and Fri until 9pm). Tel: 0207 306 0055. Website: www.npg.org.uk. Admission free

DANIEL Farson was a multi-faceted talent. He was a *Picture Post* photographer, television presenter, writer and legendary figure within the bars and clubs of London's Soho. Farson began his career in photography working on *Stars and Stripes* magazine, and it was this first exposure to the medium that set him on a course to becoming a staff photographer for *Picture Post*. This exhibition brings together a number of Farson's images and reveals his association with some of the most interesting figures of the bohemian scene, such as Lucian Freud, John Deakin and Brendan Behan (pictured above right, with Freud). It's a free exhibition, so if you find yourself in the London area make the time to check it out.

Mutations: Perspectives on Photography

By Chantal Pontbriand
Steidl, hardback, £24, 412 pages,
ISBN 978-3-86930-356-7

THE INTELLECTUALISATION of photography is a controversial subject, with many people feeling that figures such as Susan Sontag and Roland Barthes wouldn't know a good photograph if it bit them on the viewfinder. However, if you like a little brain salad with your photography, this book is likely to be of interest. Released as a companion to Paris Photo 2011, this volume takes a look at photography's social, political, cultural and scientific roles, as well as its impact on gender, portraiture, new technologies and the moving image. It includes contributions from some of the world's leading cultural thinkers and is brimming with many ideas that will make you go, 'Hmmm...'



CONDENSED READING

A round-up of the latest photography books on the market



● **THE PANASONIC LUMIX DMC-GH2** by Brian Matsumoto and Carol F Rouillard, £22.99 This packed guide to the powerful Lumix camera contains advice from people with practical and hands-on experience of the model. It's highly illustrative and the information is accessible, although it isn't afraid to get into the more complex mechanics of the model.



● **THE PHOTO BOOK** edited by Patrizia Di Bello, Colette Wilson and Shamoon Zamir, £18.99 Photo books have been around since the dawn of photography. The first was Fox Talbot's *The Pencil of Nature*, and since then there have been thousands of publications featuring photographic images. This book takes a look at the relationship between the photograph and the bound book and is exhaustively researched.



● **ARCHITECTURAL PHOTOGRAPHY** by Adrian Schulz, £34.50 This book takes a look at a subject that perhaps remains a mystery to some, but Adrian Schulz does his best to get to the core of what it's all about. The content may be a little dry, but it's well worth a read.



● **RAINY DAYS IN THE LAKE DISTRICT** by Val Corbett, £9.99 Here's a small book that revels in the romanticism of rainy days in the Lake District. Anyone caught in one of these downpours is unlikely to be quite as amused as Corbett, but at least she's produced a nice little book.



© LUC DE LAUNAY COURTESY GALLERIE NATHALIE DRONIA PHOTOGRAPHIES

Letters

Share your views and opinions with fellow AP readers every week

LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card*



FUJIFILM

A 'PROPER' CAMERA

It was refreshing to see a good solid article on the bargain end of medium-format photography (*Icons of photography*, AP 17 March). The current renaissance of 'proper' cameras and old-school photography is encouraging. In fact, a few months ago, memories of the photographic 'halcyon days' of my youth – with two gorgeous Pentax LX and all the A* fast fixed lenses – came flooding back and caused me to investigate the practicalities of 'upping' to medium format myself. This is something I never managed to achieve in the photographic glory days of the late 1980s when Hasselblad, Mamiya and Bronica had full ranges of 120-munching beauties

for every need and aspect ratio, if not every pocket.

The solution I came up with was a bit off the beaten track, but very affordable and very well specified. I'm talking about the Bronica S2a, a fully mechanical, battery-free, '60s/'70s focal-plane modular 'box' SLR, very much along the lines of early Hasselblads and later Kievs, except for its novel helicoid focusing system. A reliable, nice-condition S2a can be bought for £200–£300 with a back and standard lens (although you do need to do your homework first to avoid early models with weaker brass gearing), and the numerous lenses by Nikon, Zenanon and even Super Komura are relatively easy to find and reasonably priced.

To make mine a bit more user friendly, I bought the superb, out-of-the-box-accurate Ukraine Arsenal TTL/Spot prism, the mount of which I adapted to fit the latch system of the Bronica. It works like a charm and is a fine system camera for field use. You just need a steady hand and an afternoon with a mini-drill if you want to go down the same route. The above picture is of my Bronica – which I love to bits and now use far more regularly than my DSLR.

Paul Osborne, via email



Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateurphotographer@ipcmedia.com

*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

*IN A CHOICE OF COMPACTFLASH, SD OR MEMORY STICK. NOTE: PRIZE APPLIES TO UK AND EU RESIDENTS ONLY

JUST BE HONEST

In response to the letter from Tony Granados (AP 24 March), I would say that a number of people get too hung up on what a 'true' or 'real' image is. The point Tony makes is that digital manipulation is somehow dishonest or underhand. Well, that all depends on the context.

This issue has been debated many times. The conclusion I have come to is that you cannot set a distinction between various digital processes: for one person, sharpening and contrast adjustments are fine, while others may accept cloning and healing. There will also be those who would prefer to take the image straight from the card. I think the crux of the issue for me is not *what* you do to the image, but the fact you are open about what's been done. Here, I agree with Tony in that images should not be 'passed off' as one thing when they are another. Ignoring competition rules stipulating the amount of editing is an example of this.

As for manipulating what's really there, well, we do that with different lenses to pick out different parts of a scene, use exposure compensation to reduce highlights or open out shadows, and so on. Surely this all counts as manipulation, too? I used to be bothered by how much was 'done' to an image, but now I just accept (and like or dislike) it for what it is. Chris Packham opened my eyes to this as he processes and manipulates his wildlife and animal images, and is honest about what he's done.

I think there's a lot of false piety from 'traditionalists' on this subject – hands up those film users who have never dodged and burned, or sandwiched two slides together. Hmm, no one moved!

Alec Murrell, Kent

IPAD INSPIRATION

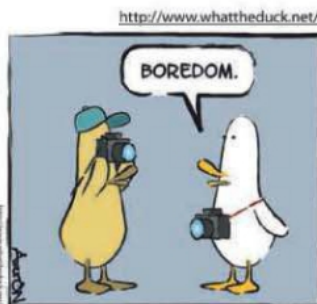
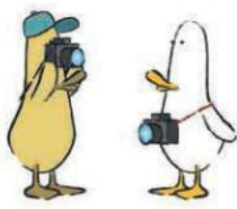
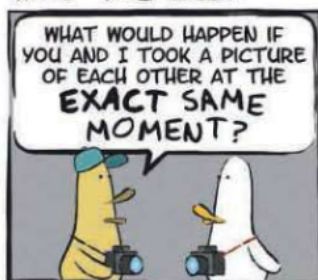
I was interested to read Tony Granados's letter in AP 24 March and your response. I'm not sure I have any great insight into the matter, but thought I'd add my view as an amateur who has not only been recently inspired to take photos, but also to start displaying and showing them to friends and family.

The source of my inspiration has been my smart phone and my iPad, and the apps available on each to transform my mundane efforts into something worth displaying. Previously, I took photos, looked at them once or twice, saved some to my PC and forgot about them. But now I take them, load them onto my iPad and search for those that might be worth enhancing and displaying in some way.

I suppose I see photography as a process that starts with a mental picture and ends with a print or screen image, and to me, the process uses both a camera and software. In fact, it's the pleasure of manipulating the image from the camera that has rekindled my enthusiasm for the hobby. I'm sure that the more time I spend improving my photos on my iPad, the better I'm getting at spotting opportunities for photos, and the better I'm also getting at taking them!

Furthermore, my camera has a number of scene modes built in and also gives me

What The Duck



<http://www.whattheduck.net/>



THE TRUTH WILL OUT

I'm a street photographer based in Bristol and recently I took photographic evidence of just who is behind the world banking problems!

Martyn Scott, Bristol

the ability to add a range of effects to my photos. So I wonder, are photos taken with the tools provided by the camera manufacturer acceptable even though software enhancement isn't?

In Damien Demolder's response to Tony's letter, he says that 'inserting a new object is going against the spirit of photography'. But later in the magazine, three pages are devoted to the iconic photo, 'Raising a Flag over the Reichstag' by Yevgeny Khaldei, in which it says: 'In a later version of the image, Khaldei printed in some additional dark smoke clouds to increase the scene's drama.' Isn't that adding something that wasn't there to create a better image?

If Khaldei can be feted for producing an enhanced image, I think I can carry on using my iPad apps to improve my own efforts!

Barry Hindson, Cambridgeshire

The line has been blurred since the beginnings of time, Barry. So long as you are not trying to deceive, I think it is then just a matter of taste – Damien Demolder, Editor

ROOM FOR ALL

RG Jackson thinks there is no point to compact system cameras (*Letters*, AP 17 March), but I beg to differ. I have a Canon EOS 40D DSLR with a range of lenses up to the large 100–400mm L series. When I was younger I had no problem lugging all this kit around, but now as a pensioner it's too heavy and cumbersome. So recently I bought a Panasonic Lumix DMC-G2 plus an adapter to allow me to use an old 500mm, M42-thread telephoto lens with it. The results are remarkably good, and I can carry it easily. OK, I don't like the camera as much as the EOS 40D, but which is preferable – give up photography or use the Lumix?

It's easy to be critical of whatever is on the market, or whatever others use, but

all that matters is that those others find that it serves their purpose. There is not only room for all types of photography, but also photographers and photographic equipment. **Keith Longmore, Norfolk**

Quite right, Keith – Damien Demolder, Editor

FIRST-RATE SERVICE

I feel I have to respond to Ian Bradford's letter in AP 17 March regarding Kodak's after-sales service as my experience couldn't be more different.

In October, I was given a Kodak ESP printer that we duly used for a couple of months until the paper tray seemed to jam. In trying to free the tray, something inside went 'ping' and a piece of plastic with a spring attached popped out of the printer's guts. So, no printer. I got hold of the original receipt from the person who'd given it to us, and phoned the supplier, who advised us to contact Kodak. I thought I was being fobbed off, but I couldn't have been more wrong.

I completed the online contact form and got a live reply within 15 minutes. There followed a brief conversation, and a bit of scanning and forwarding of receipts. Bear in mind that we had been given the printer, and the people who gave it us bought it at a very reduced price, and that this was all obvious on the receipt. Nonetheless, Kodak sent us a new printer within 48 hours, complete with a return booking with UPS to send the broken one back, and they threw in a set of ink cartridges because we couldn't get our original cartridges out.

That's gold-standard service, so I guess I was surprised by Ian's account. Maybe it's different divisions of the same company, but given the way they sorted out our problem I wish Kodak the best of luck and hope they provide many more years of first-rate service. **John Knight, via email**

BACK CHAT

AP reader Bob Rowles wonders whether the digital generation will ever prize their photos as much as those people who used film

SITTING on my desk are two large leather-bound albums, each containing about 600 photographs, all taken by my late father. One of the albums is now 100 years old and, as far as I am aware, all the images were taken on his Pocket Ensign 'All Distance' Model No1. The second album was completed in about 1957. Their contents represent a pictorial record of his life that saw him serve in Gallipoli, Turkey, during the First World War, work, play and socialise throughout the 1920s and get married in the '30s. When I came along in 1938, he continued to snap away, recording my early childhood.

However, my father was not a photographic enthusiast, or indeed an amateur photographer. He simply took 'snaps', which is what it proudly announces in gold and black on the cover of each album. Practically, all the images are simple contact prints, many now in faded sepia, without any particular technical merit. Nevertheless, to me they are a priceless record of his life, family, friends, surroundings and dwellings. They not only show the ever-changing environment, but also give a fascinating glimpse of his motor cycles, cars and places visited.

I, by contrast, am an enthusiastic amateur photographer, constantly seeking to capture the sort of images that could hopefully grace the pages of AP. Inspired by my late father's efforts, I systematically organise and file my photographs into appropriate folders and albums, and in addition to my 'serious' photography I try to record the same sort of things he did.

One day I hope that my children and grandchildren will appreciate my efforts as much as I have treasured my father's, but I have serious doubts about this. They all have digital cameras and mobile phones, and like so many of us these days, they take hundreds of images that clog up their memory cards and laptops. It seems to me that the only guaranteed destination for some of them will be Facebook and the rest will just languish until something seizes up.

My father had to first purchase a film, and then pay hard-earned cash to have it processed, and because of this, every exposure would have been carefully considered. By contrast, digital photography is 'free' until you actually commit to a print, and with this in mind we all take many more images than we need to, and can all too easily become overwhelmed.

I believe that before we press the shutter, we should ask ourselves what we intend to do with the actual photograph. I think we should also try to record as many interesting happenings in our lives, such as family and friends, and places that are likely to change, so that in years to come others can see what has happened. The chances are the classic landscape will be there for others to capture, but can you say the same about other things in your life?

PHOTO INSIGHT

AP's newest contributor Jim Brandenburg recounts the story behind this mesmerising image of bison in early morning light



JIM BRANDENBURG

Jim Brandenburg travelled the world as a photographer with *National Geographic* magazine for more than 30 years. His work has been published in *The New York Times*, *Life* and *Time*, among others, and he has won numerous awards, including Kodak Wildlife Photographer of the Year by the Natural History Museum and *BBC Wildlife Magazine*. He is the chair of this year's competition. Every month Jim will share the story behind one of his nature images

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I WAS on assignment for *National Geographic* magazine when I made this photograph. I was working on a story about the 500th anniversary of Columbus travelling from Europe to 'discover America', although technically the Vikings arrived before Columbus but we won't go into that now. I wanted to capture the way the prairie might have looked many hundreds of years ago – wild and real.

In 1990, I travelled the United States for this assignment, from one coast to the other for more than a year. It was a golden era for photographers – one could spend months photographing a story, which was an incredible luxury and would be impossible today. Now you might get five weeks [for an assignment] if you're lucky. The budgets and restrictions are very different in this economic climate. I had complete freedom: the picture editors at *National Geographic* trusted me; they knew that wilderness landscapes are my speciality. Of all the images I've ever shot, some of my favourites were made during this assignment.

My goal was to portray a location without any visible traces of the hand of man – no telephone wires, roads or even jet contrails in the sky. Consequently, I almost always worked in national parks. My aim was to replicate what was there before humans arrived. There is an elusiveness and a mood to this image that I like. I prefer to shoot in interesting weather conditions, whether it be rain, snowfall or fog, as it adds a whole new element to the picture. The foggy atmosphere you see here is a little unusual in that it isn't actually fog – it is smoke from a large nearby prairie fire that cloaks the landscape, giving it a rather strange look. One can tell it's not fog because it's sunny [rather than grey and overcast]. The smoke made the photograph – it creates a wonderful aura for the scene. In fact, without the smoky atmosphere, I might not have even shot the photograph.

Fires were crucial for the regeneration of the prairies. They were fairly frequent occurrences in the wildlands of North America long before humans started populating the land and taking control of the

fires. The Native Americans, early settlers and my ancestors talked about these fires. The fire helps to release nutrients into the soil, which helps to keep it fertile. When the grasses grow back after a fire, they do so much richer. When fires were common 500 years ago there were virtually no trees on the prairies, so this image shows what would have been a typical scene.

The prairies are an important part of my life now, even though I live in the deep boreal forest far to the north. Ten years ago I set up the Brandenburg Prairie Foundation to help preserve native prairies. My photography has allowed me to fund raise and protect 1,000 acres of prairie land near my birthplace in Minnesota. I learned my craft on the prairies, a simple land form

with few or no trees. Even now I find myself gravitating towards places with no trees, such as deserts and the arctic tundra. The expansiveness of the scene in this image [appeals to me] – you cannot see the distant horizon.

This image was made as one approaches the Black Hills, a small isolated mountain range rising from the Great Plains of North America, in a place called Wind Cave National Park. This location was where I shot one of my first assignments as a young photographer for Time-Life Books. The trees in the background are the very first you see as one travels from the prairie to the Black Hills. This area reminds me of the landscapes of the African savanna – there are animals all around, such as prairie dogs,



© JIM BRANDENBURG



elk, coyotes and bison. Many photographers choose not to visit this area perhaps because the simple prairie landscape seems 'empty'. Mount Rushmore with the carved heads of early American presidents near Keystone in South Dakota is only a half hour away and is a more popular destination.

It's been some time since I made this image so I have to unravel things in my mind and remember how it came about. First, you find a mood, the setting and the light. A lot of photographers think about the equipment first – and this is important – but first you have to walk into the scene and unlock its potential. I shot this in the morning as the sun was rising.

I love using wideangle lenses and I've always been fascinated by what one can

capture with these. I tend to think 'wide' or 'long', and the first two lenses I owned were 20mm and 300mm optics. Nearly every scene I encounter I think of in terms of these two extremes. I believe this image was made with a 20mm lens. I used a Nikon camera, although I don't recall what model it was, and I was using either Kodachrome or Fujichrome Velvia film – I was using both at the time because I couldn't decide which emulsion I liked best. [Jim explains more about his working processes in our interview with him in AP 31 March.]

I would have bracketed my exposure as there was less latitude with those particular emulsions. I probably would have tended more towards underexposing the image as I didn't want any highlights to be blown

out. This shot was made before in-camera meters were at the level they are today. They weren't as reliable then, so I would always have a handheld lightmeter with me. I wish I could revisit every one of the scenes I've ever photographed with a modern digital camera.

One can never be 100% sure you've got the shot. There have, of course, been times when I wish I'd stayed a bit longer, but fortunately, there have been many times when I decided to hang on at a location for a few extra minutes and something miraculous has happened. My nature is like that of an animal – I move often and I move quickly. I tend to find that the best opportunities present themselves in this way, but one needs to know when and where to move to. That is the elusive and ultimate question. **AP**

Jim Brandenburg
was talking to
Gemma Padley

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Retoucher's Guide

Give your portraits added bite by converting them to black & white. **Chris Gatcum** shows you how

SOFTWARE USED Adobe Photoshop CS5

SKILL LEVEL 

TIME TAKEN 20+ minutes

KEY TOOLS Adjustment layers (Curves, Levels, Black & White conversion), Masks

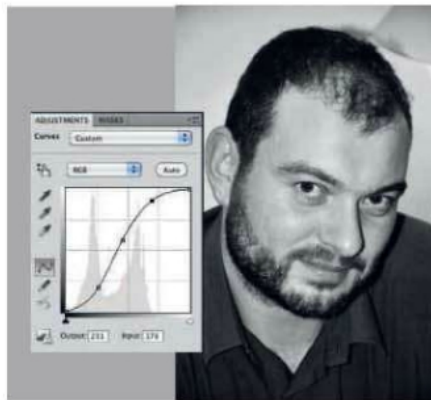
THIS week's *Retoucher's Guide* was born out of necessity as much as anything else. I was contacted by a publisher in the US who needed an author photo (of me) for a promotion. As often happens with these things, it was a last-minute request and they needed the image 'now'. Unfortunately, I didn't have anything that could be considered suitable. Nor did I have the time to arrange to get anything shot. Instead, it was a case of trawling through my hard drives to see if I had anything even vaguely appropriate.

Luckily, it transpired that I did, although the family

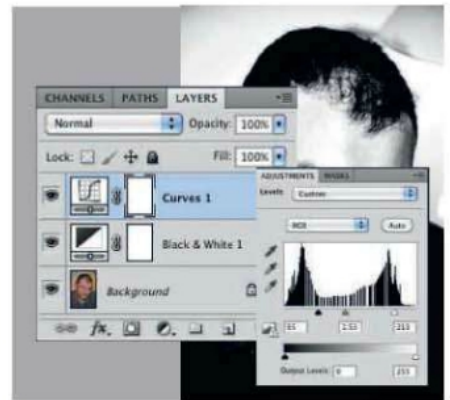
snapshot that I chose would obviously need a bit of work to turn it into something more 'professional'. Thankfully, when it comes to this type of portrait, black & white is often preferable to colour, which means there's no need to worry about colour or white balance. With male portraits you can also crank up the contrast, which can cover a multitude of sins: if shadows block up or highlights blow, it's seen to add 'drama' to a shot in a way that simply won't work with female subjects. So, with this week's 'before' image dragged reluctantly off my hard drive, it was time for its transformation.



1 The first step is to lose the colour. There are numerous ways to convert a colour image to black & white, but I'm using a Black & White adjustment layer (Layer>New Adjustment Layer>Black & White). The default settings result in a flat image that lacks contrast, but that's the ideal starting point: it's far easier to increase contrast than it is to try to reduce it.



2 To boost the contrast initially, I'm adding a Curves adjustment layer (Layer>New Adjustment Layer>Curves) and adding three anchor points to create a classic 'S' curve. The upper-right point increases the brightness of the highlights, the lower-left point intensifies the shadows, and a midpoint has been added to lighten the midtones slightly.



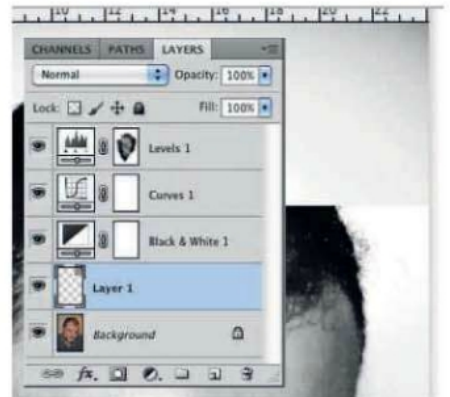
3 The next adjustment layer is Levels (Layer>New Adjustment Layer>Levels), which I'm using to lighten the background and 'block up' the shadows – I want my blacks really black! Obviously, this adjustment affects the subject as well, but this can be easily remedied.



4 All adjustment layers have a mask associated with them, which allows you to selectively determine which parts of the image the adjustment is applied to. Start by selecting the Levels adjustment layer mask (the empty white rectangle next to the adjustment layer icon in the Layers palette). Then, choose the Brush tool and set the foreground colour to black.



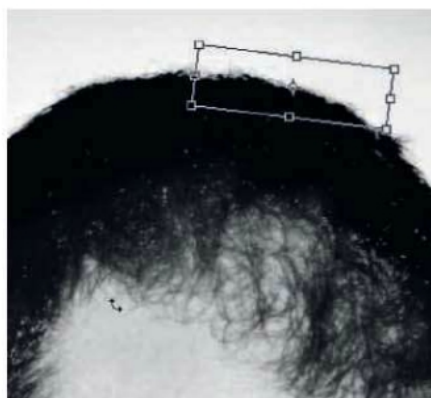
5 You can now 'paint' into the mask. As you do so, the effect of the adjustment layer will be removed. Setting the Brush tool's opacity to around 50% will give greater control over the reduction of the adjustment layer – simply paint over an area twice to remove it, or once to decrease the effect by a lesser degree. Here I've masked off the subject's face, reducing the effect of the contrast-boosting Levels adjustment so it primarily affects the background and shirt.



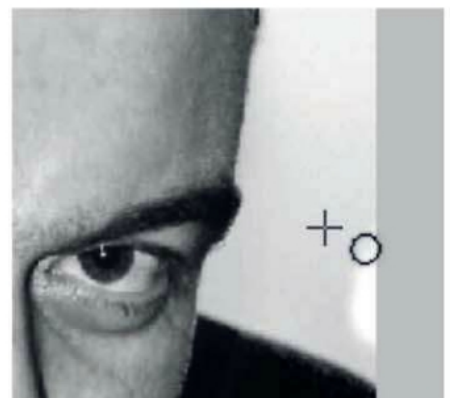
6 Now it's time for a bit of repair work: the lampshade in the top-right corner needs to go for a start. Rather than cloning or 'healing' the area, I'm going to patch it with the opposite corner, which will also add a subtle vignette. I select the area I want to copy using the Rectangular Marquee tool, copy it (Edit>Copy Merged) and paste it into a new layer (Edit>Paste). It can then be flipped (Edit>Transform>Flip Horizontal) and moved into place with the Move tool.



7 The patch is a little obvious as it stands, so I'm using the Eraser tool to tidy the edges. A large soft-edged brush allows me to 'feather' the edge of the patch, blending it with the layer beneath. However, this will not fix the dark area above the subject's hair, so this is going to need further attention. The Clone Stamp tool is one option, but duplicating hair is time consuming and fiddly. Instead, I'm going to 'cheat'.



8 To fix the hair with minimal fuss, I'm going to patch it in much the same way as the background: by selecting an alternative area and copying it, flipping it and rotating it into position. The edges are again blended using the Eraser tool and a soft-edged brush. Unless you look very closely, you'd be unlikely to spot this 'quick fix'.



9 To finish, it's a case of using the Spot Healing brush and Clone Stamp tools to remove a light patch on the background to the right of the picture, and one or two minor blemishes – I can be a little vain, can't I? A final tweak of the adjustment layers and this family snap has been transformed into a more formal monochrome portrait.

Voyage of discovery

As an exhibition of **Lee Miller's** work opens in East Sussex, **Carole Callow**, curator, archivist and fine archival printer at the Lee Miller Archives, talks to **Gemma Padley** about working on such a formidable collection

SORTING and archiving photographs takes discipline, patience and exceptional organisational skills. For Carole Callow, who has worked at the Lee Miller Archives for 30 years, these skills are second nature. Since Lee's death in 1977, Carole has been responsible for printing the photographer's body of work and, along with Lee's son Antony Penrose and his late wife Suzanna, has played an essential role in archiving the thousands of negatives and contact prints of the Lee Miller Archives. The collection is based at Farley Farm House in Chiddingfold, East Sussex, where Lee and her husband Roland Penrose lived with their son from 1949.

Carole is the force behind a new exhibition called *Through the Eyes of Lee Miller: Celebrating 30 Years of Fine Archival Printing*, that is currently on show at the Lucy Bell Fine Art gallery in St Leonards-on-Sea, East Sussex. The exhibition is a tribute to Lee's impressive photographic career as well as to Carole's skill as a fine archival printer. Carole made all the prints in the exhibition and she has been the only person to print Lee's photographs since her death.

'Lucy Bell, who runs the gallery, had wanted to do an exhibition of Lee Miller's work for some time,' explains Carole. 'We started talking about the possibility of putting together an exhibition late last year, and when Antony reminded us that this year would be my 30th anniversary at the archive, it seemed the perfect opportunity.'

The exhibition is in two parts. The first is Picasso's *Gaze*, which explores Lee's relationship with the Spanish painter and sculptor from 1937-63, while the second part includes images of some of the famous guests at Farley Farm House, including artists Henry Moore and Max Ernst. 'We wanted to revisit the prints made almost 30 years ago,' says Carole. 'To me, the prints are like old friends.'

THE ARCHIVE

Carole had been living in East Sussex for about a year when she met Antony, the director of the archive, and his wife Suzanna, in 1982 through a mutual friend. Carole started working for Suzanna, helping her in the house. During her first few days there, Carole recalls that she came across some of Lee's photographs hanging in the bathroom to dry and enquired about the images.

'Suzanna told me about the life of Lee Miller and her involvement with the



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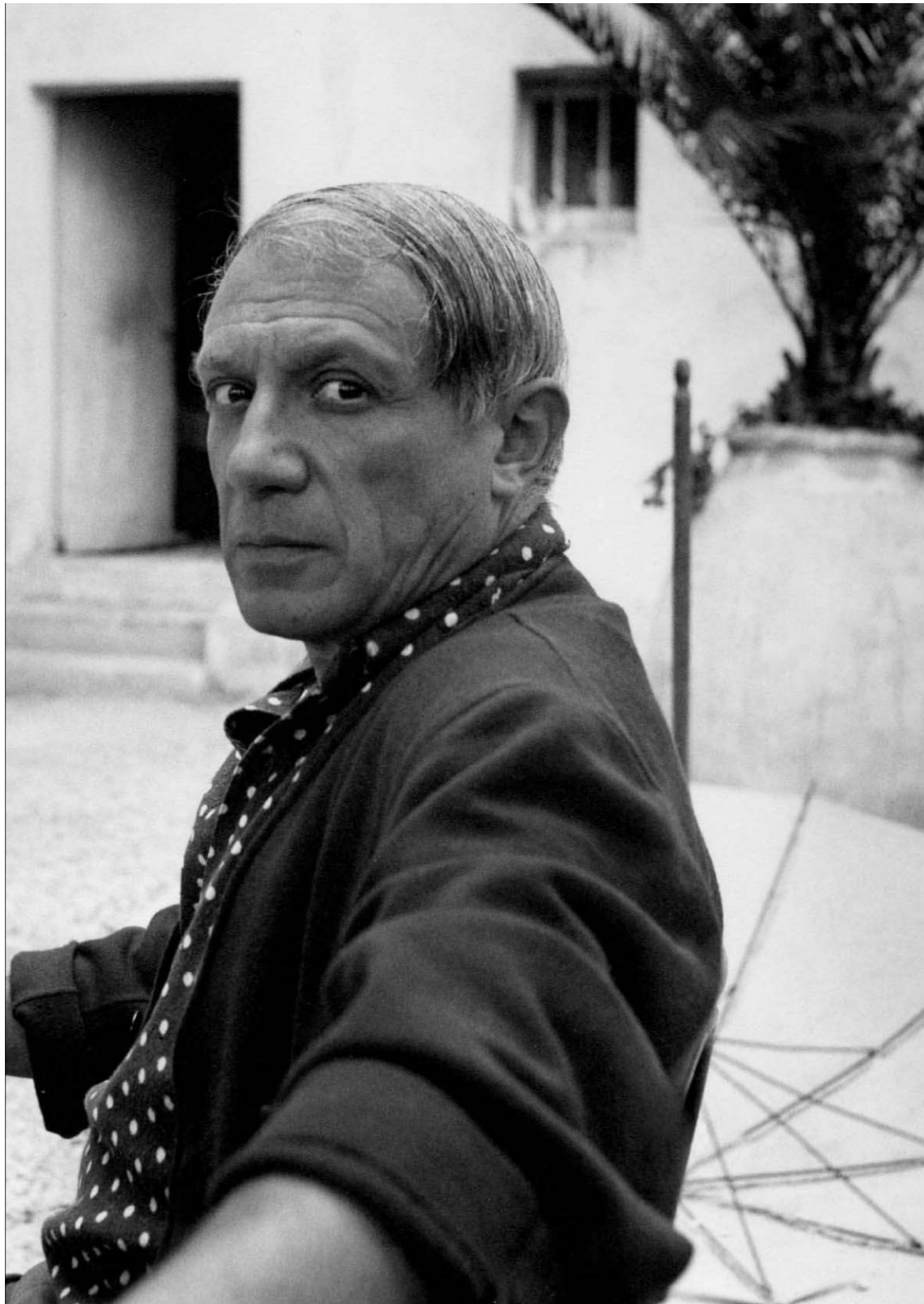
Surrealists,' she recounts. 'It was a whole new area of knowledge for me. Antony and Suzanna had just discovered the work and had already started to organise the prints and negatives, but needed help. I had worked for a professional photographer as a photographic assistant five years earlier, mostly working in the darkroom doing b&w printing. The following week I was offered work, making contact prints of negatives. I started printing straightaway.'

Carole's role as a curator became prominent after Suzanna died in 1992. 'Antony needed more help to run the archive and we'd been working together for ten years, so I took on more of a role as curator and administrator, and continued printing.' There are now 10 members of staff working part-time at the archive, including Antony, his daughter Ami, a reproduction and copyright manager, a digital librarian and an exhibitions assistant. 'I still print images in the darkroom,

Above: Carole Callow at work retouching a fine archival print

Right: Picasso in the courtyard of Hotel Vaste Horizon, Mougins, France, 1937







Left: Picasso and Georges Braque, Vallauris, France, 1954

Below: Saul Steinberg in front of the Longman of Wilmington, East Sussex, 1952

although not as much as I used to,' says Carole. 'I prepare myself in the same way – I go into my own Zen-like zone, and become in tune with the subject.'

HISTORY OF THE ARCHIVE

Negatives of Lee's photographs were discovered in boxes in the attic at Farley Farm soon after her death, while more were acquired from the *Vogue* offices in London. 'There were thousands of negatives, so we needed to have a plan of attack,' says Carole. 'The first stages were to make a visual record of what was there. Fortunately, the negatives from *Vogue* were already



FINE ARCHIVAL PRINTING

CAROLE'S aim when printing the images was to match the tones of Lee's vintage prints using modern materials and techniques. After extensive research, Carole and her colleagues decided to buy an Omega Prolab Universal condenser enlarger, similar to the type of enlarger that Lee Miller might have used in her darkroom. The images in the exhibition were printed on Agfa Record Rapid or Agfa Portriga Rapid paper.

'I always make a test print to work out the exposure and grade of paper for the prints,' says Carole. 'I often use a two-developer process to achieve subtle tones of contrast. This involves using Agfa Adaptol, a soft working paper developer that develops at a slower rate. This helps retain detail in the dark areas of the image and enhance warm tones. I then use Paterson Acuprint, a neutral working developer to maximise the richness of the blacks and "sparkle" quality in the whites.'

'The archival processing sequence



involves using a stop-bath after the development stage. Then a two-bath fixation made up of two separate baths of the same volume is used. The print is submerged for three minutes in each bath. A further bath of hypo-clearing agent is used and the prints are then washed for 60 minutes to eliminate any hypo residue. A final bath of diluted selenium toner is used to enhance the image permanency rather than change the tone. The prints are then washed again with water for up to an hour to remove any remaining selenium residue.'

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Above: Nusch and Paul Eluard, Roland Penrose, Man Ray and Ady Fidelin enjoy a picnic, Ile Saint-Marguerite, Cannes, France, 1937

To see more images, visit www.leemiller.co.uk. For more on Lee Miller, see *Icons of Photography*, AP 3 March. Farley Farm House is open for tours from April–October. Visit www.farleyfarmhouse.co.uk or call 01825 872 856

numbered, so we could put those in order fairly easily and make contact prints in the darkroom. However, there were a lot of negatives that didn't have any information.

'The negatives were sorted into subjects that looked like they could be especially important, such as portraits, including those of Picasso, and Lee's work in Egypt. These received darkroom treatment first. As they are medium-format negatives, you can hold them up to the light and see what the subject is. We prioritised what we felt were the most important and built up the archive from there. Once you've made a contact print, you can look at the image more closely and we started picking out images we felt could be made into [10x8] "work" prints. This was the basis the picture library.'

'The negatives and archival prints are kept in a secure purpose-built store within the grounds of Farley Farm House. The store is



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researching in 1983 and wrote in 1984. 'This was before the days of digital scanning and printing when the printers used to make plates from actual prints,' she explains. 'We also started to produce fine archival and exhibition prints to sell.' Over the years, Carole has printed images from the various facets of Lee's career – from the '30s and '40s fashion and portraiture work of her time in New York and Paris, to images of pre-war Egypt, Europe and the Balkans, as well as portraits of celebrities and Surrealist artists, many of whom were Lee's close friends.

What was it like printing images of people who are so well known? 'It is quite exciting!' says Carole. 'For example, in some of the Picasso images he is looking straight at the camera, and when printing these images his piercing dark eyes would pop out of the developing tray first! This is the exciting thing about working with Lee's photographs – the range of subjects she photographed is so broad. In a way, printing her work is like a voyage of discovery.'

Carole also printed many of Lee's wartime images, notably Buchenwald and Dachau. Printing the war images was harrowing, particularly those of the Holocaust. 'You have to detach yourself from the image and almost take on some of Lee's own strength, in the sense that she took the photograph so she obviously wanted it to be printed and seen,' says Carole.

Carole, who studied with fine printer Helen McQuillen, began to develop her own

approach while keeping in mind what Lee might have done. Lee was a highly skilled printer, and would have printed most of her early work in Paris and New York in the 1930s herself. Existing gelatine-silver prints enabled Carole to print the work as Lee might have done had she been alive.

'With each new contact print, the feeling grew that Lee was looking over my work and guiding me, yet at the same time permitting me to discover the essence of herself through her photography,' says Carole. 'We wanted to create prints similar to the vintage prints. For example, we made the tones and the hues similar, such as warm blacks. It took a while to perfect this. Back then we were lucky to be using papers such as Agfa Record Rapid, which sadly no longer exists.'

For each fine archival print, Carole has kept careful darkroom notes, detailing how many seconds she exposed the negative for, the f-stop on the enlarger, how many more minutes were required if more burning were needed, and the type of paper and developer used. She also made a small sketch showing the areas she would burn on the image. Some of negatives needed more burning or dodging than others. Carole would often make several prints of the same negative and test strips. 'I used to show the prints to Tony and Suzanna, who would then point to one and say, "That's the one." Each image is different [to print]. The process of making the prints depends on the subject of the image. I take each subject as it is.' **AP**

Through the Eyes of Lee Miller: Celebrating 30 Years of Fine Archival Printing is on show until 21 April at Lucy Bell Fine Art, 46 Norman Road, St Leonards-on-Sea, East Sussex TN38 0EJ. Tel: 01424 434 828. Website: www.lucy-bell.com. Open Tues-Sat 11am-4pm. Admission free

of museum standard, with climate control to keep heat and humidity at archival levels. We hold about 10,000 vintage prints, including contact prints. Organising the archive was a good two years' work. I learned a lot as I went, and it was a very exciting time. We were all discovering things and it didn't feel daunting as such – we embarked on the journey at our own pace and got on with it.'

Most of Lee's photographs were taken using one of two 2¼in square Rolleiflex cameras, dating from around 1937. She also owned a Zeiss Ikon Contax from the late 1930s. Lee bought a Rolleicord after the Second World War, while she used a 10x8in large-format studio camera in Paris, New York and at the *Vogue* studios.

PRINTING THE WORK

Carole started making larger prints for Antony's biography, which he started

Above right: A young Antony Penrose and Paul Eluard, Farley Farm House, East Sussex, 1951

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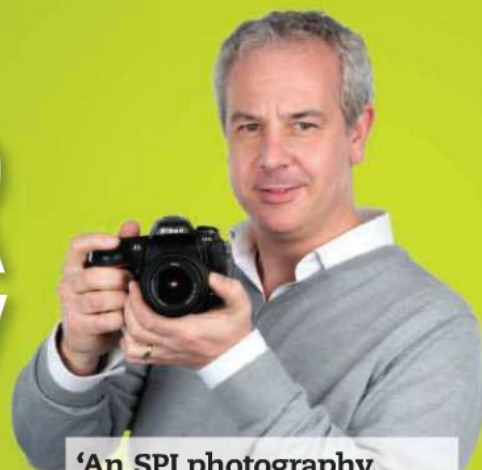
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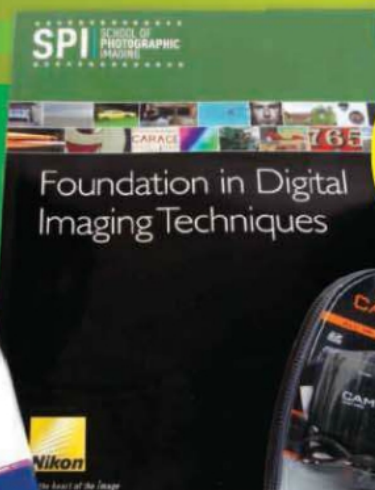
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2012**

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Round 3 of this year's Amateur Photographer of the Year competition, sponsored by Samsung and Jessops, is **The World Up Close** (macro photography, any subject). For this round we want you to get up close and personal with your subjects, which can be either man-made or from nature.

Flower heads, water droplets, insects and matchstick-sized toy models are the obvious choices, but there are many more things you can photograph up close. Objects such as buttons and coins could be interesting if the composition and lighting are right, or perhaps the hands of a clock or the nib of a pen on paper. You could try searching for 'found' subjects or arrange the scenes yourself. Images likely to catch the judges' eye are those that are creative, skilfully composed and technically excellent. As always, we have thousands of pounds worth of fantastic camera equipment up

**THE WORLD
UP CLOSE:
MACRO**



for grabs, as well as the chance to be crowned **Amateur Photographer of the Year 2012**. The closing date for round 3 is **27 April 2012**. The top two winners will each receive a fantastic Samsung camera, while the third-prize winner will receive a £250 Jessops voucher. The top 30 highest scoring photographs will be published in

our 26 May issue, while the scores from the top 50 images will be posted on our website.

For information explaining how to enter, follow the link at the bottom of this page. Please use your full name as the file name and paste the disclaimer into the body of your email if you are sending your entry to us electronically. We also need to know where and how you took your image, plus the camera and lens used with aperture and focal length details. Remember to include a telephone number and your postal address so we can contact you if you win.

How to enter via email: For full details of how to enter via email and terms and conditions, visit www.amateurphotographer.co.uk/apoy12

Round three

The world up close: macro

Macro or close-up photography is one of those subjects that most photography enthusiasts dabble in at some point. Perhaps this is because there is something immensely thrilling about seeing a subject that is difficult to view with the naked eye larger than life through the lens of a camera. Although it's easy to believe you need to own a macro lens to create impressive macro images, this isn't strictly the case. While a dedicated macro lens, such as a 105mm or a 60mm optic, will give greater magnification, it is possible to capture some striking close-up images using other means. You will need to check how close your lens will focus as every lens has a minimum focusing distance. The longer the focal length, the greater the telescopic effect. If the lens is detachable you could use extension tubes to increase the distance between the lens and film plane or sensor, and if you own a zoom lens check to see if it has a macro setting. Think carefully about what subjects will look effective when 'blown up', as some will work better than others. Since the tiniest of details will be magnified, you'll need to make sure your subject is free from any unwanted distractions such as dust, blots or hairs as much as possible, or be prepared to retouch the image afterwards in software.

PLAN YOUR APOY 2012 YEAR

Below is a list of this year's rounds, a synopsis of what we're looking for and the dates they will be announced. When you are planning your entry, remember to take into consideration the criteria of fulfilling the brief, creativity and technical excellence on which you will be judged.

Theme	Synopsis	Announced	Closes	Results
Water in the Landscape	Bodies of water and land	4 Feb	24 Feb	31 Mar
Natural light portraiture	Portraits using natural light	3 Mar	30 Mar	28 Apr
The World Up Close	Macro (any subject)	7 Apr	27 Apr	26 May
At Dawn and Dusk	Landscapes at the magic hour	5 May	25 May	30 Jun
The Beauty of Plants	Flowers and gardens	2 Jun	29 Jun	28 Jul
Exploring the City	Architecture (old and new)	7 Jul	27 Jul	25 Aug
On the Streets	Street and documentary	4 Aug	24 Aug	29 Sep
Wildlife at Home or Abroad	Animals and birds	1 Sep	28 Sep	27 Oct
The Great Outdoors	Forests and woodland	6 Oct	26 Oct	24 Nov
Life in Monochrome	Black & white (any subject)	3 Nov	23 Nov	29 Dec

1st prize

The first-prize winner will receive a Samsung NX200 with 20-50mm f/3.5-5.6 kit lens, a Samsung 60mm f/2.8 macro lens, a Samsung ED-SEF42A flash and a 16MB SDHC Plus memory card, worth a total of £1,498.96. The NX200 is a compact system camera with a 20.3-million-pixel, APS-C, CMOS sensor. It has high-speed capture (7fps) and ultra-fast autofocus (100ms), while the ISO range of 100-12,800 lets you take high-speed photos even in low light. Samsung's 60mm is actually a macro lens, but with the 1.5x conversion factor of the APS-C sensor, it takes on that magic 90mm focal length, which is perfect for close-up photography.

2nd prize

The second-prize winner will receive a Samsung WB850F compact camera and a 16MB SDHC Plus memory card worth a total of £288.98. The WB850F travel compact has a 16-million-pixel, BSI (Back Side Illuminated) CMOS sensor to help reduce image noise and distortion, even in low-light conditions and 21x optical zoom lens (23-483mm equivalent). The Samsung WB850F also has built-in Wi-Fi connectivity, so users can email photos or share them on social network sites quickly and easily.

3rd prize

The third-prize winner will receive a £250 Jessops Gift Card. Jessops Gift Cards are only redeemable in store and not online. Overseas winners will be contacted by phone about how to claim their prize.



Here are some tips and suggestions to help you get started

Why not try...

GETTING STARTED

First, you need a camera with a close-focusing capability. A macro lens will allow you to focus down to 1:1 scale, but if you don't have one why not try using screw-on close-up lenses or even a compact camera? Many compacts have macro modes and good close-focusing distances, sometimes to 1cm. If you are using flash, it's a good idea to test its intensity and fine-tune the exposure. You will certainly need a tripod if you are photographing moving insects or flowers that may be blowing in a breeze, and perhaps a cable release. Think about whether you are going to take your shot in a self-constructed studio environment at home or outside. If you are using natural light, you may find you need to wait until it is bright enough. One of the great advantages of macro photography is that you can take your time over the image. Unlike many other types of photography, there is no need for a mad dash to capture the shot. Don't rush to take and submit the first image that you shoot.



COMPOSING YOUR SHOT

Spend a reasonable amount of time before you actually start shooting to brainstorm potential subject matter. Try to think of subjects you could capture up close that haven't been photographed too many times before. Do you want to include just one subject/object or use a number of them?

Key compositional considerations are the choice of background, the camera angle, the position of subjects and how you frame the shot. All these things will have an impact on the final look of the image. You could even try thinking in terms of an abstract shot, positioning objects to create an interesting arrangement or homing in on texture or colour, for example.



FOCUSING

You may be better off using manual focusing rather than AF to minimise hunting. Depth of field becomes narrower the closer the subject is to the camera, so focusing becomes critical. Choose your focusing point carefully, as a slight shift in the focus point will make a considerable difference to your image. Ideally, if your subject is stationary and there is enough light, use a small aperture and a slow shutter speed to get your image sharp. Otherwise, you could try using off-camera flash that will also allow you to freeze movement if your subject is in action.

In association with



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APOY Amateur Photographer OF THE YEAR COMPETITION

After you've read the rules, send your entry to:
The World Up Close, Amateur Photographer, IPC Media,
Blue Fin Building, 110 Southwark Street, London SE1 0SU

CLOSING DATE 27 APRIL 2012

PLEASE USE BLOCK CAPITALS

Mr/Mrs/Miss/Ms First name
Surname
Address
Postcode

Daytime telephone no.

Email address

Picture details

Camera

Lens

Film (if applicable) Exposure (if known)

I earn no more than 10% of my total annual income or £5,000 annually from photography (tick to confirm) ☐ Please return my entry. I enclose an SAE ☐ OR: I do not need my entry returned ☐ (tick one to confirm). This entry has not previously been published in a national UK photography magazine ☐ (tick to confirm). Amateur Photographer, published by IPC Media Ltd ("IPC"), will collect your personal information to process your entry. If you would like to receive emails from Amateur Photographer and IPC containing news, special offers and product and service information and take part in our magazine research via email, please tick here ☐ Amateur Photographer and IPC would like to contact you by post or telephone to promote and ask your opinion on our magazines and services. Please tick here if you prefer **not** to hear from us ☐ IPC may occasionally pass your details to carefully selected organisations so they can contact you by telephone or post with regards to promoting and researching their products and services. Please tick here if you prefer **not** to be contacted ☐ If my entry is not successful, I would like Damien Demolder to critique my image in the Appraisal column ☐

RULES 1. Entrants may submit only one photograph per month, as an sRGB JPEG file that is 2,700-3,000 pixels along its longest dimension, an unmounted print (max size 210x297mm) or slide (no glass mounts please), in colour or black & white. 2. The entrant's name, address and daytime phone number must be attached to the slide mount or the back of the print. 3. You may only submit digital files by email (no CDs/DVDs). When submitting a digital file, the file name of your image must be your first name and surname, the subject line of your email message must state the round name and your name once again, and the body copy of your email must include your name, address, daytime telephone number, the camera model, lens and exposure details. 4. Photos submitted must be your own work, must not be copied, must not contain any third-party materials and/or content that you do not have permission to use and must not otherwise be obscene, defamatory or in breach of any applicable legislation or regulations. If IPC has reason to believe your entry is not your own work or otherwise breaches this rule, your photos will NOT be considered. 5. Photos must not previously have been published in a national UK photography magazine. 6. Copyright of all entries remains with the photographer, but IPC, the Jessops Group Limited, Samsung Electronics Co Limited and their associated group companies reserve the right to use, publish and republish entries in connection with the competition, without payment. 7. By entering this competition you grant permission to IPC, the Jessops Group Ltd, Samsung Electronics Co Ltd and their associated group companies to reproduce your photos in electronic format and hard copy including for display at an exhibition, in IPC's Amateur Photographer magazine and on IPC's, the Jessops Group Ltd and Samsung Electronics Co Ltd's websites and social media should they be selected to promote the competition. 8. You grant IPC, the Jessops Group Ltd and Samsung Electronics Co Ltd the right to use your name and town or city of residence for the sole purpose of identifying you as the author of your photos and/or as a winner or runner-up of the APOY competition. 9. Each postal entry must be accompanied by the correct entry form with all sections completed. A photocopy of the entry form will be accepted. All submissions must be well packaged in a stiffened envelope (no tubes, please) bearing sufficient postage, and entrants wanting their picture back must include a stiffened SAE stamped of sufficient value for their return. 10. This competition is open to bona fide amateur photographers and students only. That is, entrants should not earn more than 10% of their total annual income OR £5,000 annually from photography. 11. Employees of IPC Media, the Jessops Group Ltd, Samsung Electronics Co Ltd and their families may not enter this competition. Entries are judged by AP staff. 12. There is no age limit for entering, and international entries will be accepted. 13. Prizes are as stated and no cash or other alternative can be offered to the monthly prizes or overall prize. 14. Prize value correct at time of going to press. Jessops gift cards are only redeemable in store and not online. Overseas winners will be contacted by phone about how to claim their prize. Samsung Electronics Co Ltd has the right to substitute a prize for a similar item of equal or higher value if the stated prize is not available. No money can be added to the overall prize. The overall prize for the APOY 2012 competition will be to win Jessops and Samsung products to the value of £5,000 RRP as at the date of notification. 15. Prizes are subject to Jessops and Samsung standard terms and conditions for its products. Acceptance of a prize is deemed to be acceptance of those terms and conditions. 16. Entries on behalf of another person will not be accepted and joint submissions are not allowed. 17. No responsibility is taken for lost, delayed, misdirected or incomplete entries. Proof of delivery of the entry is not proof of receipt. 18. No purchase is necessary. 19. The overall winner must choose his or her prize within six weeks of being notified. In the event of a tie, the Editor will choose a winner. The Editor's decision is final and no correspondence will be entered into. 20. By submitting photos you are accepting these rules. 21. IPC, the Jessops Group Ltd, Samsung Electronics Co Ltd or their associated group companies shall not be liable for any loss, damage or injury of any nature whatsoever caused, sustained by any entrant under this promotion. However, nothing in these rules shall have the effect of excluding or restricting liability for personal injury, death, fraud or fraudulent misrepresentation caused by the proven negligence of employees or agents of IPC, the Jessops Group Ltd, Samsung Electronics Co Ltd or their associated group companies. 22. The Jessops Group Ltd and Samsung Electronics Co Ltd shall not be liable for any failure to supply the prizes where such failure is caused by any supervening circumstances outside its control which amount to force majeure and which without the fault of either party renders performance impossible or incapable of satisfactory execution. 23. These rules are governed by the laws of England and Wales and any dispute in relation to them shall be subject to the non-exclusive jurisdiction of the English courts. 24. This competition is owned and run by Amateur Photographer/IPC Media and all competition terms and conditions are bound by Amateur Photographer/IPC Media rules.

**EDITOR'S
CHOICE**

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[AMATEURPHOTOGRAPHER.
CO.UK/SPOTLIGHT](http://AMATEURPHOTOGRAPHER.CO.UK/SPOTLIGHT)

This is a magnificent photograph of an extraordinary building, shot from the perfect angle in ideal conditions. Mark's use of exposure combining has allowed him to include the whole range of tones so neither highlights or the deepest shadows are lost. It's a striking and technically outstanding image – *Damien Demolder, Editor*

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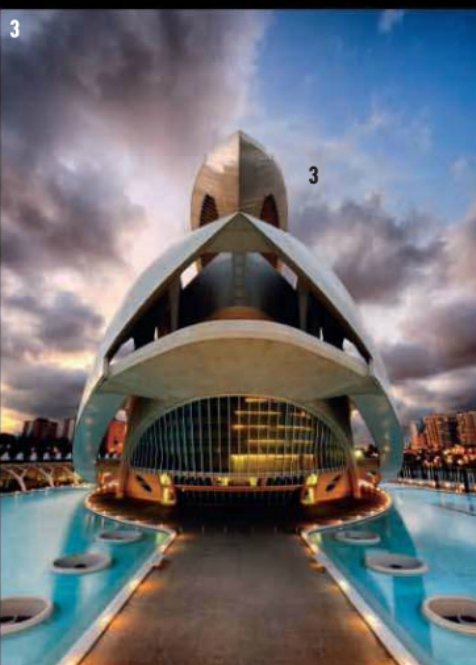
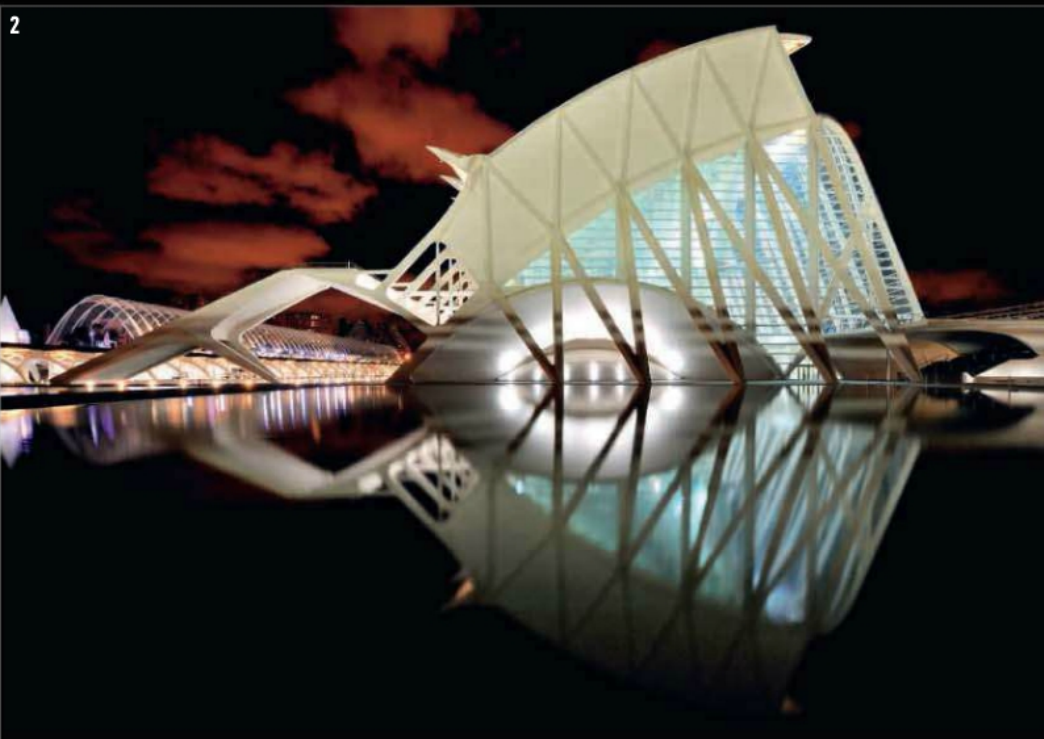
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your images**

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your pictures' section on
page 3 for details or visit
www.amateurphotographer.co.uk/spotlight



Mark Sykes West Yorkshire

Mark used to take photos once a year while on holiday, but since buying a DSLR in 2005 his output has increased dramatically. His favourite subjects are landscapes, particularly in the USA, and architecture based in the UK. Mark uses his photography as an excuse to visit locations throughout the world. All the shots here were taken at the City of Arts and Sciences in Valencia, Spain, which was developed by the architect Santiago Calatrava. In the future, Mark would like to visit more buildings designed by Calatrava. To see more of Mark's work, visit www.marksykesphotography.co.uk.

Bridge

1 This shot of the L'Assut de l'Or Bridge and Agora makes use of the abundant shapes, lines and light
Nikon D700, 14-24mm, 20secs at f/11, ISO 200, tripod, cable release

Museum

2 Two exposures were needed for this image of the Science Museum to keep the whites from blowing out
Nikon D700, 14-24mm, 8secs and 4secs at f/16, ISO 200, tripod, cable release

Opera House

3 Mark took this shot at sunset when he knew the building would look its best
Nikon D700, 14-24mm, 2secs and 8secs at f/16, ISO 200, tripod, cable release

1



2



3



4



3



Clive Smith Bath

Clive first became interested in photography when he was given a Kodak Box Brownie 127 for his 13th birthday. Since then, he has been taking photographs on a regular basis. His current gear consists of a Nikon D200 with Nikon 18-200mm VR, Nikon 70-300mm and Tamron 10-24mm lenses. His favourite subjects vary, ranging from landscapes and travel to sports and wildlife. In the future, Clive's aim is to simply keep learning and enjoy his photography.

Buachaille Etive Mor

1 The gathering rain clouds add a dramatic atmosphere

Nikon D200, 10-24mm, 1/10sec at f/11, ISO 200, tripod, grey grad, polariser

Loch Lomond

2 The subtle use of foliage as a framing device is effective

Nikon D200, 10-24mm, 1/3sec at f/16, ISO 100, tripod, polariser

Glen Etive... 1

3 The milky river lends this shot a real point of interest

Nikon D200, 10-24mm, 3/5sec at f/22, ISO 100, tripod, grey grad, polariser

Glen Etive... 2

4 The rich autumn colours make this a captivating and absorbing landscape image

Nikon D200, 10-24mm, 1/30sec at f/11, ISO 200, grey grad



Rob Colman Norfolk

Rob has been photographing news stories for around ten years in the UK and abroad. 'This latest mouse project looks very demanding, but it isn't in the slightest,' says Rob. 'My daughter's mice would often wake up and watch what I was doing in the studio where I was creating PR shots. One afternoon I let them out to have a run around and my imagination began to run away with me. Now a separate outside house has been established solely for the furry residents to have a happy environment.' The lighting is mainly window light, with the occasional reflector or studio flash. To see more from this series of images, visit www.mice-space.co.uk.

Shoe

1 Rob attempts to create a homely feel in his images by using objects that are familiar to all of us
Canon EOS-1D Mark II, 50mm, ISO 400

Bread

2 Rob's shots generally include discarded objects and clear-outs from the food cupboard
Canon EOS-1D Mark II, 50mm, ISO 400

String

3 As the mice prefer low-light conditions, Rob has to be careful with his method of lighting
Canon EOS 7D, 105mm macro, ISO 400

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AND IMPROVE YOUR
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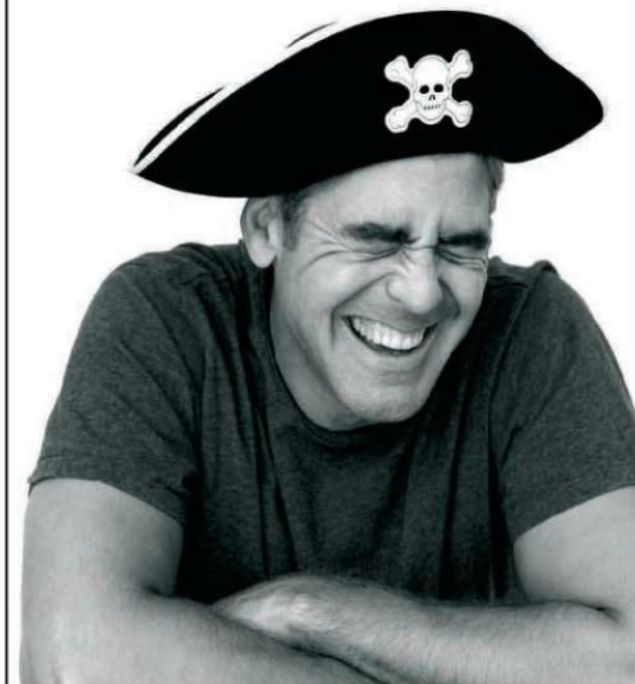
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Weegee 1899-1968

A fascination with crime, combined with determination and cunning, made **Weegee** the most celebrated news photographer of his generation, writes **David Clark**

ARTHUR Fellig, known by the nickname 'Weegee', was one of the first and certainly most successful of a new generation of tabloid news photographers to emerge in the 1930s. Enterprising, determined and with a gift for self-promotion, he tirelessly documented life and crime on New York's streets.

He was driven by the desire to get his pictures on the newspapers' front pages and loved the challenge of shooting the first and best pictures of an event. 'News photography,' he said in a 1958 interview, 'teaches you to think fast, to be sure of yourself, be self-confident. When you go out on a story, you don't go back for another sitting. You gotta get it.'

Born into an Austrian-Jewish family that emigrated to the US in 1910, he was, in his words, 'a natural-born photographer, with hypo in my blood' and earned a living in photography from an early age. He was entirely self-taught and his first job, when leaving school at the age of 14, was working as a 'tintype' photographer, snapping portraits of people in the streets. In the next, he was a commercial photographer's assistant.

Weegee (although he was known as Arthur until the late 1930s) moved out of his strict family home when he was 18 and was homeless for a period, while working in a number of low-paid jobs, such as labouring and dishwashing. He returned to photography in 1918, when he worked in a Lower Manhattan studio, then as a darkroom assistant for *The New York Times*.

The turning point in his life came while working for Acme Newspictures in the mid-1920s, when he was asked to shoot some news pictures because the staff photographers were unavailable. His growing confidence as a photographer and frustration at not being credited for his



The victim of a motor accident lies by the side of the West Side Highway in New York, covered by a sheet, 1939

pictures led to him starting a career as a freelance news photographer in 1935.

For the next decade, Weegee worked as a news photographer. He focused particularly on crime and producing the body of work for which he is most famous: stark and sometimes gruesome black & white pictures showing the aftermath of murders, accidents and suicides. He was fascinated by New York's seedy underbelly, particularly its gangland shootings. 'I'm very sensitive and artistic and hate the sight of blood,' he famously remarked, 'but I'm spellbound by the mystery of murder.'

Weegee was also interested in shooting less obvious crime-scene pictures, consciously stepping back to include the local environment as a backdrop or turning the camera on crowds of onlookers.

In his 1941 picture, 'Their First Murder', which originally ran under the headline 'Brooklyn Schoolchildren See Gambler Murdered in Street' (shown on page 44), Weegee's flashgun illuminates the faces of children caught up in the macabre fascination generated by a killing in their neighbourhood. The children's

Weegee riding a stuffed donkey, 1942



'When his successful book, *Naked City*, inspired a film noir, he moved to Hollywood and acted as a consultant'

excitement contrasts with the grief of the victim's aunt, shown in the centre of the frame.

He developed an offhand, darkly humorous way of referring to his crime work. 'The easiest kind of a job to cover is a murder,' he said, 'because the stiff will be laying on the ground, he couldn't get up and walk away or get temperamental, and he would be good for at least two hours. So I had plenty of time.'

Weegee used the standard press camera of the era, a Speed Graphic 5x4. Most of his work was done at night using flash with the camera preset at 1/200sec at f/16 and the focus set to 10ft. He was meticulously organised and he converted the boot of his Chevrolet into a portable office, filled with useful items, including a typewriter, spare photographic kit and a change of clothes.

He was relentless in his pursuit of news stories and developed a network of contacts who gave him information that assisted his work. 'I was friend and confidant to them all, the bookies, madams, gamblers, call girls, pimps, con men, burglars and jewel fencers,' he said in his book, *Weegee by Weegee* (1961).

However, his 'sixth sense' for being first at crime scenes (which resulted in his nickname, which came from the word 'ouija') wasn't entirely due to cultivating his contacts.

In 1938, he got official permission to install a police radio in his car and from then on was able to cover news stories as they were happening – and steal a march on his rivals.

Weegee was more than just another news photographer, however, and by the early 1940s his pictures were becoming accepted in fine-art circles. He held his first exhibition in 1941, and two years later five of his prints were acquired by New York's Museum of Modern Art.

His highly successful book, *Naked City* (1945), which featured his images of New York crime, fires, nightlife and entertainment, led to a new direction in his work. When it inspired a film noir of the same title, he moved to Hollywood and acted as a consultant, advising on the film's visual style. He stayed in Hollywood until 1952 and worked as both director and producer.

By the 1950s, Weegee was himself a celebrity and wanted to pursue more artistic projects, exploring different photographic subject matter and techniques. His 'caricatures', distorted portraits of celebrities including Marilyn Monroe, made by experimenting with different lenses and printing techniques, were published in his book, *Naked Hollywood*. However, the work wasn't generally well received.

His best and most authentic photography was the work he did in capturing life on New York's streets, where he was both an observer and a part of the community. Weegee himself recognised that the empathy he felt for his subjects was integral to the photographs. In *Naked City*, he wrote: 'When you find yourself beginning to feel a bond between yourself and the people you photograph, when you laugh and cry with their laughter and tears, you will know you are on the right track.' **AP**

A crowd gathers in Brooklyn, New York City, to see the corpse of a man shot twice by an unknown gunman as he sat parked at a traffic light, 1941

BOOKS AND WEBSITES

Books: *Weegee* (Arthur Fellig), part of the Phaidon 55s series, is a good introduction to Weegee's work. Weegee's book, *Naked City*, is still in print and published by Da Capo Press. Alternatively, *Weegee's World* by Miles Barth is available second-hand on www.amazon.co.uk.

Websites: The International Center of Photography in New York holds an archive of 20,000 Weegee images. See www.icp.org and search for 'Weegee'. You can also hear Weegee talking about his work in 'Weegee Tells How' on www.youtube.com.

Biography

1899

Born on 12 June in Lemberg, Austria (now in the Ukraine) and named Usher Fellig

1910

Family emigrates to New York and Usher is re-named Arthur

1913

Leaves school at the age of 14 to help support his family and soon begins assisting a commercial photographer

1924

Taken on as a darkroom technician and printer by Acme Newspictures (later United Press International Photos).

1935

Leaves Acme to become a freelance news photographer and his work is published by several national papers

1938

Obtains permission to install a police radio in his car and, around this time, is nicknamed 'Weegee'

1941

His first exhibition, *Murder is My Business*, opens at New York's Photo League

1943

Five of his photographs are acquired by New York's Museum of Modern Art

1945

His first book, *Naked City*, is published

1947

Moves to Hollywood to work as a consultant on the film version of *Naked City*

1952

Returns to New York and begins a series of distorted 'caricatures' of famous people

1958-68

Travels around Europe working on numerous film projects, books and photo assignments

1961

Publishes his autobiography, *Weegee by Weegee*

1968

Dies from a brain tumour in New York City on 26 December, aged 69



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AP Appraisal

Expert advice, help and tips from AP Editor Damien Demolder



PICTURE
OF THE
WEEK

Paraglider Stefano Pedroni

Canon EOS 7D, 70-200mm,
1/1000sec at f/9, ISO 100

THIS is a very clever and well-seen image from Stefano, which demonstrates great timing in a well-observed scene. It might have been complete luck, of course, but I love the way the frame is divided in two, with the paraglider silhouetted against the bright section of cloud. I also like the way the curved line of the top of the parachute is echoed by the curves in the cloud – and that dramatic curl in the sooty fluffiness presents us with a sense that paragliding is even more dangerous than we originally thought.

However, there are a few things that I'd like us to consider, which stop the picture from being perfect. The first is that the balance of the two sections is difficult because the picture is tall and thin, and the bright top-right corner draws the eye so that it competes with the subject for our attention. I've cropped some of the top section off, to emphasise that the subject is in the lower part of the frame, and it is this area that is the most important. In doing so, I took away some of that bright corner, but I haven't been able to remove it all.

In straight black & white the picture works quite well, but I want to add some toning to bring out the drama. Simply using the Color Balance tool, I've introduced cool blue and cyan to the shadows, plus cyan, green and yellow to the midtones and a hint of red and yellow to the highlights. This clashing of cool and warm tones is disquieting and slightly threatening – like the curl of the black storm clouds.

With the toning added that bright patch is less noticeable, but I want to show what the image would look like with it gone completely so I cloned darker clouds over the top. That redresses the balance of the scene and allows us to concentrate on what Stefano wanted us to see in the first place – the paraglider.

This is a great shot, and I want to draw your attention to the detail Stefano has captured in the parachute, and how well the picture is exposed, which is just right for showing the panels of material and the curve of the chute, while keeping the man and the cords in silhouette. It's excellent – and a well-deserved picture of the week.

Original



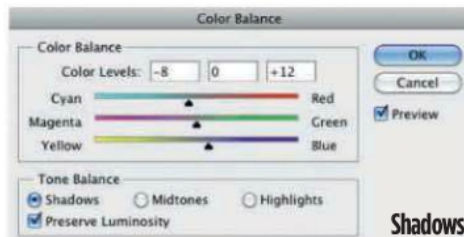
Cropped



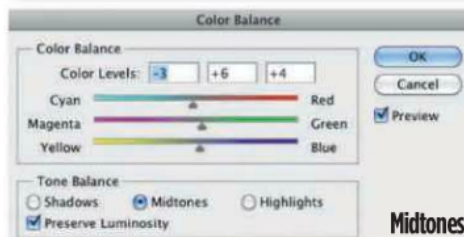
After toning



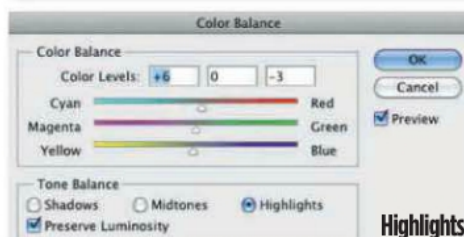
Detail



Shadows



Midtones



Highlights

Edited



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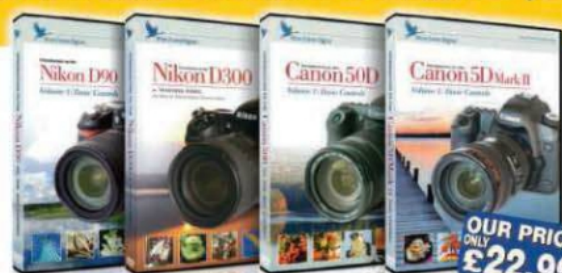
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AP Testbench

Over the next few pages we present this week's equipment tests, reader questions and technique pointers

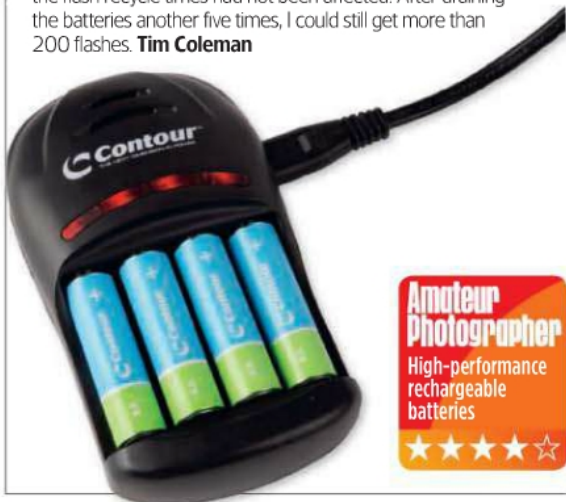
Contour SuperSmart Charger with 'World's Best Batteries' £29.99

www.contourenergy.co.uk

WHILE rechargeable batteries save on the cost of buying fresh units, the performance of many is not up to the mark for power-draining kit, such as a flashgun. Contour claims its 'World's Best Batteries', supplied with the SuperSmart charger, are the most powerful of its type yet.

I used the four AA NiMH batteries in a Nikon SB800 flashgun, but their performance will vary for units with different outputs. A fully charged set straight out of the box is able to give around 220 full-power flashes, with a recycle time of around 4secs for the first 100 flashes, which matches the flash manufacturer's specification. Impressively, after 100 flashes the recycle time drops to only 4.5secs and then 5secs around the 200 mark.

A fully drained set takes a lengthy five hours to recharge using the SuperSmart charger. Having drained and recharged the Contour's batteries five times, I repeated the test and found that the batteries could still give the same number of shots from a full charge, and the flash recycle times had not been affected. After draining the batteries another five times, I could still get more than 200 flashes. **Tim Coleman**



Amateur Photographer
High-performance rechargeable batteries
★★★★★

The AP guarantee to you

All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent



Lastolite Strobo Kit Direct to Flashgun 2600 Around £110

www.lastolite.com

THE 2600 version of Lastolite's Strobo Kit is designed to fit directly onto Speedlite-type, battery-operated flashguns and is supplied with a wide selection of filter gels and metal gobos, two filter holders and a neat pair of honeycomb grids. Using this kit, there are many ways you can modify, colour and shape the light output from even the most humble of hotshoe flashes.

The adapter fits directly onto the flashgun via adjustable plastic brackets and a Velcro strap, which is very easy to attach and tighten securely so it is virtually impossible to come loose during a photo session. The filter gels and gobos slot into the filter holders and, along with the honeycomb grids, snap neatly onto the adapter and are held in place by magnets. All four filters and grids can be used at the same time if required.

I found the whole system very quick and intuitive to use, and a far cry from having to use gaffer tape to stick card and coloured gels to a flash in the hope they will stay in place. When packed away, everything fits into a Cordura wallet-style pouch, taking up very little space in the camera bag.

Andrew Sydenham

Amateur Photographer
A Strobo kit that turns Speedlite flash into a serious tool
★★★★★

FORTHCOMING TESTS In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Nikon D4

With its 16.2-million-pixel CMOS sensor and 10fps with autofocus, the D4 could be the best professional DSLR yet. We put it to the test.

AP 14 April

Sony Alpha 57

The Alpha 57 replaces the Alpha 55 as Sony's mid-level SLT, and has many features found on much more expensive models, such as 12fps shooting.

AP 14 April

Pentax K-01

Pentax's unconventionally styled 16.1-million-pixel K-01 is the first mirrorless camera to use Pentax's existing K mount.

AP 21 April

Panasonic Lumix DMC-TZ30

Panasonic's flagship travel compact is crammed with new features, including a 20x optical zoom Leica lens and touch LCD screen.

AP 21 April

Nikon D800

With its 36.3-million-pixel CMOS sensor, we find out how the world's highest resolution full-frame DSLR performs.

AP 28 April

AP guide to...

Window-light portraits

part four

In our final look at taking window-light portraits, **Richard Sibley** explains how to edit your images

YOU SHOULD by now have many images in need of editing. While many of the editing techniques are the same as with any type of portrait or general photography, there are also considerations specific to window-light portraiture. Some of these come from the fact that the images may have been taken in low light, or that in a domestic environment there may be distracting objects in the background.

Right: The subject's eyes are the most important feature and should sit one third of the way in from the top of the frame



CROPPING

One of the first things to consider is how the image is to be cropped, as most traditional portrait formats are squarer than the 3:2 ratio used by cameras with a 35mm or APS-C-sized frame.

Traditionally, the most popular crop formats for portrait images are 10:8 (or 5:4), 10:12 (or 5:6), 7:5, 6:7, 6:6 or 4:3. The reason for these square formats is to fit headshots, head-and-shoulders portraits and mid-length shots neatly within the frame. When shooting a portrait, the most important parts of the image are the subject's eyes. They are the first things we are drawn to when we look at such an image, so it is important to position them correctly in the frame. As a starting point, try following the rule of thirds and place the subject's eyes one third of the way down from the top of the image. It is obviously better to get this right in-camera, although I tend to leave a little bit of room around my subject to allow for a slightly different crop.

Cropping is one way to remove distracting elements from the scene. However, be careful not to chop off the subject's limbs or head at a peculiar point and, of course, don't cut off half the subject's hand or crop their face right across the forehead. Also watch out for smaller details such as the tips of fingers or elbows. This may seem like obvious advice, but due to the more relaxed nature of a domestic window-light portrait, it can often be a challenge to frame the subject without introducing distracting background objects. This may mean having to try a few different aspect ratios for the image until you settle on a particular format that 'fits' the subject better than others.

However, don't feel attached to these traditional aspect ratios. If you want to give the subject a context by including their surroundings – say, a portrait of a mechanic in their workshop – you could try a landscape crop, and even make it a panorama. The eye will still be drawn to the subject, but will also look across the image and survey the scene. A wide format encourages the viewer to do this.

Right: A simple crop and vignette can help to hide distractions and emphasise the subject

'Cropping is one way to remove distracting elements, but be careful not to chop the subject's limbs or head at a peculiar point'

REMOVING DISTRACTING BACKGROUND OBJECTS

While it is better not to include distracting background elements in the original image, should a light switch, picture frame or similar need to be removed, the most obvious way of doing so is to use the cloning or healing tools. For more information on how to clone out unwanted objects from a background, see this week's *Retoucher's Guide* on pages 20–21.

Removing distractions doesn't have to be as aggressive as cloning out large areas of the frame. In fact, one of the easiest ways to conceal unwanted elements is to add a simple vignette. As the subject of a portrait image will usually be positioned in the centre of the frame, adding a vignette to the corners and edges is a great way to hide any untidiness. It also has the added advantage of drawing the eye and focusing attention onto the subject.

The easiest way to add a vignette is via software, using either lens correction tools or filters. In Adobe Photoshop, for

example, select **Filters>Distortions>Lens Corrections>Vignetting**, and then adjust the slider to add rather than remove a vignette.

Most raw-conversion software has similar options for controlling a vignette. However, if the image is to be cropped, make sure that the vignette is added after this has been done. Otherwise, it will be applied to the original image frame and cropping will cause some of the vignetting to be chopped off.

Another way to conceal areas is to use the Burn tool. Set it to shadows and a low opacity of around 3%, then slowly darken those areas you wish to conceal. When using the Burn tool in this way, it is important to make the effect looks as natural as possible – you don't want to turn a light wall completely to black, but it is possible to darken it down slightly so that it doesn't distract from the subject.

If the image already has a dark background and you want to turn it completely black, then the Burn tool can be used to do so without having to adjust the contrast, which would also affect the subject.



FILL LIGHT

One of the most useful image-editing tools for window-light portraiture is Fill Light. There are always shadows that you may want to fill, either because the light entering the room is very dull or it is so strong that the contrast is too high. The Fill Light tool is found in most raw-conversion software, though not under the same name. In the latest version of Adobe Photoshop Lightroom 4, it is now called Shadows. The tool does what its name indicates, replicating the effect of using a fill light to lighten shadow areas. It does this by adjusting the brightness of the very darkest midtones and shadow areas.

As with any contrast adjustment that targets a particular area of an





image's tonal range, it is always best to use Fill Light in moderation. If the adjustment is too severe, it will create a posterised effect and banding can occur between areas that have and have not been affected by the adjustment.

Another issue arising from the use of Fill Light with shadows relates to the fact that these areas are prone to noise, due to the lack of light they received during the exposure. Increasing the brightness of these shadow areas can leave noise visible that would otherwise be hidden in shadow. Removing this extra noise can cause a loss of fine detail.

There may be times when you want to use the Fill Light tool to darken shadows. Unlike previous versions of the software, Lightroom 4's Shadows tool allows shadows to be darkened quickly and easily. It is particularly useful if you want a very dramatic and contrasty image.

Alternatively, you can use the Curves tool to adjust the shadows. The exact position

CREATING A CUSTOM VIGNETTE

IF YOU require more precision, then a custom vignette can be created in image-editing software.

1 In Adobe Photoshop, create a new layer by selecting Layer>New>Layer. Fill the new layer so that it is completely black.

2 Change the layer blending mode of the black layer to Multiply, and reduce the layer's Opacity to around 60%.

3 Using a very large, soft brush with an Opacity of around 2%, start to paint white onto the top black layer to reveal parts of the bottom layer you wish to show. Work very slowly in large circles to keep the vignette smooth.

4 Finally, make any last adjustments to the Opacity of the top custom vignette layer. Decreasing the Opacity will lighten the vignette, while increasing the Opacity will darken it.

Before vignette

With vignette

Above left: Using the Burn tool makes it easy to hide dark details in the shadows

of the Curves adjustment will depend on the image being edited, but start by making a rise in the curve between the black and midtone and adjust accordingly between the two until you have found the best position and strength. In effect, this Curves adjustment is all that the Fill Light tool is doing, but in a very easy, straightforward way.



Above: The Curve tool can be used to replicate the effect of a fill light

WHITE BALANCE AND COLOUR

As with any other type of image lit by sunlight, the time of day will affect the colour of light coming in through the window. During early morning and late afternoon, a window facing the sun will be filled with a warm amber glow. When taking portraits





outside, this light is considerably warming and flattering, but when shooting indoors the warm colour may be too warm and look like a white balance mistake rather than the natural light of the scene. Look out for this and, if the natural warm light is too dominant, tone it down slightly. Don't remove it altogether; just take the edge off by increasing the amount of blue in the image.

Another white balance issue is one of imbalance when one part of the scene is lit by direct sunlight pouring through a window, while the rest of the room is in the shade. The shaded areas will often be a cooler colour compared to the light of the sun. Although the effect is not as severe as when incandescent lighting and daylight are mixed, the difference can be noticeable. In this situation, remember that the person is the subject, not the room in the background, and make any white balance and colour adjustments so that the subject's face looks natural.

Editing the specific colour and saturation of an image is entirely down to personal taste, but again, the key should always be to create a flattering skintone. This doesn't always mean making the subject look less pale – I sometimes like to decrease the saturation ever so slightly, which can actually help create a very soft skintone and reduce any coloured blemishes.

'I like to decrease the saturation ever so slightly, which can actually help create a very soft skintone and reduce any coloured blemishes'



SHARPENING AND NOISE

There is no real difference when sharpening a window-light portrait to sharpening any other type of portrait. The most important part of the image is the eyes, so it is important to make sure these are sharp.

Depending on the subject, all that's required is a little selective sharpening of the eyes and eyelashes. To do this, select an area around the eyes using the Lasso selection tool and set a fairly large feather of around 20 pixels, although this will depend on the size of the subject and the resolution of the image. With the eyes selected, apply the Unsharp Mask filter in Photoshop. It is generally better to use a low Radius of 0.3–0.8 here and to increase the strength of the effect by moving the Amount slider, while keeping the Threshold set at 1–3.

As already mentioned, noise can be an issue in shadow areas, but if these areas are in the background then darkening the shadows can help. However, I tend to just apply a very slight luminance noise reduction in Adobe Camera Raw – removing the noise altogether will also remove detail.

Finally, don't be scared to embrace luminance noise. In fact, try accentuating it by adding noise in editing software. In Photoshop, this is found under Filter>Noise>Add Noise. The technique works particularly well with black & white portrait images of men. **AP**

Above: Late-afternoon sunlight and off-white walls can fool a camera's AWB. Adjust the raw image to keep some of the original warm colour

Left: For a natural look, it may be worth reducing colour saturation slightly



Left: Keep overall sharpening to a minimum and selectively sharpen the subject's eyes

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Olympus OM-D E-M5

The **OM-D E-M5** is **Olympus's** most highly specified four thirds camera to date, and its most attractive, but is its performance good enough to provide a lasting legacy?

Tim Coleman
Technical writer



SINCE the introduction of the Olympus Pen E-P1 in June 2009, the compact system camera (CSC) has taken the world by storm. The compact-sized Pen E-P1 was a clear homage to the original Olympus Pen series – a half-frame camera that spanned more than two decades – but with the added benefit of digital imaging technology. The CSC has rapidly become one of the fastest growing areas in the camera market, although many of the more recent models have a much more contemporary style than Olympus's original offering.

Now, with the OM-D E-M5, Olympus has once again tapped into the style of one of its past camera systems. As its name suggests, the OM-D E-M5 is heavily influenced by the

styling of the company's hugely popular OM range of 35mm film SLRs. However, whereas the digital Pen series emulates the half-frame format of its film predecessors through its (half-frame) four thirds format, the new OM-D E-M5 does not feature the 35mm full-frame format of the original OM cameras, instead making use of a four thirds sensor.

Olympus states that the E-M5 is the first of the new OM-D series. As with the Olympus Pen range, and indeed cameras like the X-Pro1 in Fujifilm's X series, the reaction of press and consumers to the E-M5's launch show there is much enthusiasm for the style and charm of film cameras with digital technology. By these standards, the E-M5 looks as though it might be a resounding success, as it is a beautiful-looking model.

However, a camera must be judged by its performance and not solely by its looks. After all, you can't just look at it – you have to take pictures with it. The camera's high build quality and specification mean that it sits at the top

AT A GLANCE

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- 3in, 610,000-dot, tiltable LCD touchscreen
- 1.44-million-dot EVF
- Up to 9fps or 4.2fps with continuous AF
- Street price around £1,150 with 12-50mm kit lens

of Olympus's micro four thirds range, which is a good start, but I am keen to see whether the E-M5 is capable of producing images to match the high quality of its construction.

FEATURES

The main appeal of the OM-D E-M5 is its stylish body, but there is much to talk about regarding what is going on inside the camera. Olympus has opted to use the existing four thirds-sized (17.3x13mm) sensor found in its digital Pen models and E-series DSLRs. Employing the existing micro four thirds-system lens mount means there is a wide choice of lenses already available for the E-M5. Olympus also announced 75mm f/1.8 and 60mm f/2.8 macro optics at a similar time to the camera, bringing the total number of lenses in the Olympus range to 11. Add to this Panasonic micro four thirds lenses and third-party models, three Olympus lens converters, adapters for four thirds to micro four thirds and OM to micro four thirds, and the system is a large one.

There is a good debate to be had for four thirds versus larger formats such as APS-C or full frame, but for many photographers and situations the four thirds format is perfectly capable of producing excellent images. It also comes with several benefits over larger-format systems, namely a more compact size (especially when it comes to lenses) and a 2x focal-length magnification, which is great



'A major step forward is the 16.1-million-effective-pixel sensor, the highest resolution in any Olympus four thirds model'



for users of telephoto lenses, as well as for increased depth of field when compared to a larger format.

Considering the 35mm styling of the E-M5, however, many would have loved to see it feature a full-frame sensor. Judging from past four thirds models, the sensor could be a sticking point for those desiring the utmost in image quality, low-light performance and control over depth of field. That said, image quality and performance improve with every generation and, as the latest model, the E-M5 may well do enough.

A major step forward is the camera's 16.1-million-effective-pixel sensor, which is the highest resolution in any Olympus four thirds model and matches that of the flagship Panasonic Lumix DMC-G3. The 4608x3456-pixel output produces 15.3x11.5in prints at 300ppi, compared to the 13.6x10.2in prints of the previous 12-million-pixel (4032x3024-pixel) models, such as the Olympus Pen E-P3.

Unlike any other Olympus micro four thirds model, the E-M5 includes an electronic viewfinder. It has the same 1.44-million-dot resolution as the company's VF-2 external viewfinder, which costs around £230 and is compatible with models such as the Olympus Pen E-P3. The 3in, 610,000-dot LCD screen can be tilted for low- and high-angle landscape-format shooting, and features touch control. Touch shutter, metering and AF cover the large central portion of the frame, which is very useful for accurate focusing, exposure and quick control.

In what is a world first, Olympus claims its image stabilisation system works on a five-axis basis, which includes vertical and

The four thirds format has a greater depth of field than larger formats, which makes it ideal for macro photography. This image was taken with the 12-50mm kit lens in its macro setting at f/16 (equivalent to f/32 on full frame)



horizontal axes like many other systems, and a further three axes around rotational movement such as that caused by pressing the shutter release button. I have tested the effectiveness of this stabilisation, and my report can be found in the *Build and handling* section (see right).

The drive mode includes a high 9fps burst for up to 11 frames, and a 4.2fps burst with continuous AF. The high-speed burst can be changed to lower rates, all the way down to 5fps, for a more extended burst. For example, a 22-frame capture is possible at 5fps.

The company also tells us that the E-M5's AF system is the world's fastest, with continuous AF employed so that the AF point is rarely far off before the shutter button is depressed. As in the current micro four thirds models, the E-M5 uses a 35-point AF system, which covers most of the frame.

In common with other Pen models, there are a number of art filters on offer, including dramatic tone, cross process, grainy film and a new key line for graphic-style effects. Added to the five colour modes, monotone and custom, this makes 18 colour modes.

There is the option to buy the camera

FEATURES IN USE HLD-6 GRIP AND BATTERY PACK

DURING this test, I used the OM-D E-M5 with the HLD-6 grip and battery pack. The first thing to note is that the battery pack is attached through the grip and does not slot directly onto the camera. The grip makes holding the camera with one hand much more comfortable, and duplicates the shutter release and exposure dial on the body of the E-M5 for an easy reach. With the grip in place, the battery pack can be attached.

Like other battery packs, the HLD-6 transforms the handling of the camera, providing a practical balance for portrait and landscape orientation. The controls are mirrored in portrait format, with two exposure dials, a shutter release, two function

buttons and a lock. Activating the lock prevents the accidental taking of pictures when using the camera in landscape format, which can occur because the palm of the hand naturally rests over the extra shutter release. Furthermore, with a second battery inserted into the pack (the same BLN-1 type used in the camera, costing £59), the battery life is extended to a claimed 650 shots. Without the pack, the camera is capable of a relatively modest 330 shots. Both grip and battery pack are weatherproofed and made to the same high standard as the body. I am not in the habit of recommending camera extras, but in this case I'll make an exception.



with the new M.Zuiko Digital ED 12–50mm f/3.5–6.3 ED kit lens, which has manual and electronic zoom, and macro settings. The macro mode is set to a 43mm focal length and gives a close-focusing distance of approximately 6.5cm. There are a host of lenses in the system, and I also used the camera with the M.Zuiko Digital 45mm f/1.8 (90mm equivalent) optic. For the test I had the HLD-6 grip and battery pack to use with the camera. For more information on these two items, see *Features in use* on page 46.

8/10

BUILD AND HANDLING

For quite a few photographers, the body of the OM-D E-M5 will be enough to justify a purchase, without even considering its capabilities. Even those who don't ordinarily use Olympus equipment may feel a little tempted. It is truly a well-crafted camera. As with the E-5 DSLR, Olympus claims that the magnesium-alloy body of the OM-D E-M5 is weatherproofed to withstand water splashes and dust. I was caught in a rain shower during a morning out with the camera, and the droplets pretty much ran off the body and sealed joints.

True to the styling of the Olympus OM film SLRs, the body of the E-M5 is small, with a defined and angular viewfinder box and textured front panels. I predict the black and silver version will be the most popular, although the all-black version still looks slick. Without the grip or battery pack, the camera measures 121x89.6x41.9mm. Placed next to an OM10 film SLR, the E-M5 is virtually identical in height and depth, but not as wide. With an OM lens attached to the camera via the micro



At ISO 1600 detail is still pretty crisp, although there is luminance noise in the form of fine grain

Below and bottom right: Face and left-eye priority mode ensured that the closest eye is the point of focus

four thirds to OM adapter, the feel and aesthetics of the OM series are even more apparent. Handily, OM lenses still benefit from aperture control.

One must rely on the well-defined thumb rest for a good grip when holding the camera with one hand. Brought to the eye and looking through the viewfinder, the E-M5 feels like a 'proper' camera. As with the OM film models, a handgrip is available separately for the E-M5. With the grip and battery pack in place, the handling of the camera is transformed, and I opted to keep them on for most of the test.

The LCD screen on the rear of the body gives away the fact that the E-M5 is a digital camera. Despite offering touch control, I mostly used the actual buttons to control the camera, which is a testament to the level of control on the body rather than a criticism of the screen, which is bright and clear. The on/off switch is true to the styling of the film OMs. Handily, there are twin dials for exposure adjustments.

I found myself visiting the viewfinder more than I referred to the screen. By offering both, images can be viewed and composed easily in any conditions. Manual-focus assist gives up to a 10x magnification on screen or through the viewfinder to ease critical focusing, and there are a few features to help achieve accurate AF, which I will go into later.

The effectiveness of image stabilisation differs depending on the focal length of the lens and just how much movement there is during handheld shooting. With IS set to auto, I found that with a steady

hand I could achieve sharp, blur-free results from shutter speeds as slow as 1/10sec.

9/10

WHITE BALANCE AND COLOUR

Although most white balance systems in today's cameras are accurate in the majority of situations, I have been impressed by the quality and control of Olympus models in this area for some time. There are no individual colours that really fool the system, and the extensive range of white balance settings includes a manual Kelvin adjustment and an underwater preset.

As with most systems, scenes with any single colour dominant in the frame can throw the colour balance. In such a situation, taking a custom white balance is best, and doing so is about as simple as it gets. You simply select custom white balance, take a photograph of a white card and then accept the suggested adjustment.

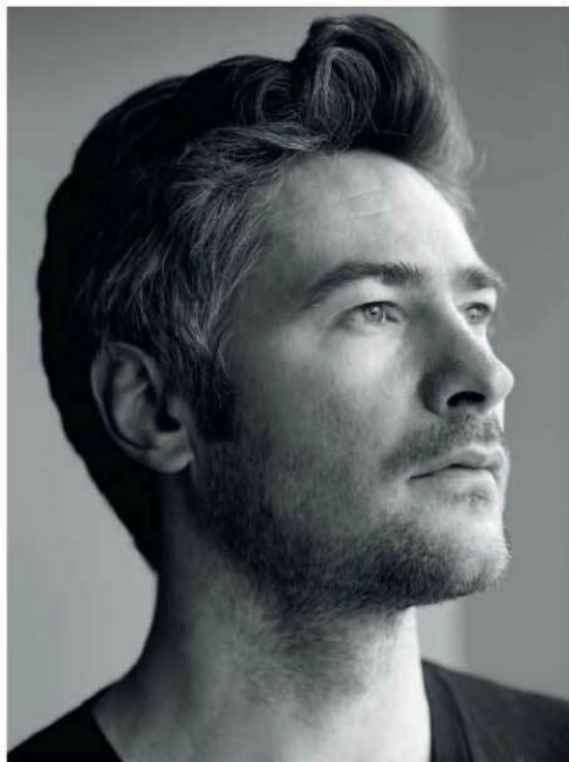
The colour modes total 18 in all, including 11 art filters. For single-frame shooting, the vivid preset adds a welcome bit of saturation to colours, especially in low light where the colour depth decreases. Natural, though, is a good option for lifelike colours in most situations. A really handy feature is bracketing, and it is available for both white balance and colour. Recording all 18 colour modes in a single press of the shutter release button does hinder the speed of the camera, as it processes the high volume of data.

9/10

METERING

Like all current Olympus Pen models, the OM-D E-M5 uses a 324-zone multi-segment metering system. The evaluative mode in the E-M5 performs as I expected. I tested the system in a scene with a wide dynamic range, tilting the camera down from a frame dominated by a bright sky to the same scene dominated by the duller landscape. There is a gradual shift in exposure as the camera is tilted down, neither underexposing nor overexposing too soon.

Spot metering works via the 35-segment AF points, which can be individually selected using either the arrow controls on the D-pad or the



touchscreen. The inclusion of spot meter modes for highlights or shadows is useful for quick and accurate control.

8/10

AUTOFOCUS

The 'world's fastest AF' is a bold claim, and it's one we've heard before. The clause to this statement from Olympus is that continuous AF must be active. Certainly, in good light the system is near instant for static and moving subjects. Any one of 35 AF points in the large central portion of the frame can be individually selected, which is handy for precise focusing. In fact, like the metering, it is quicker to select the focus point by touching the relevant area of the frame on the touchscreen rather than using the arrows on the D-pad. This feature, which is also present in the latest Panasonic Lumix G-series models, makes critical focusing instantly achievable and is a real plus point.

Contrast-detection AF systems will always be compromised in low-contrast light, so this was one area where I was keen to test the camera. By and large I am pleased with its performance. A powerful AF assist lamp activates below a certain brightness and aids AF in low light no end. Successful focus is slower in low-contrast light, but in one slow movement rather than hunting back and forth on either side of the focus point. Careful selection of the AF mode helps in low light – spot AF over the subject, for example.

As well as manual focus, single AF and continuous AF, face priority is included. This ensures that a subject's face is in focus. Interestingly, there is also face and eye priority, face and right eye priority, and face and left eye priority. For portraits where the subject is not square on, the latter two modes are indeed useful. It is possible, for example, to ensure that the eye closest to the camera is the area in focus, and not the other eye, or, more commonly, the eyebrow. Focus tracking now works on a 3D basis and can be combined with face priority, which is a great help when the tracked subject is a person.

8/10

DYNAMIC RANGE

We have not seen any four thirds cameras offer a dynamic range much over 10EV. This performance falls short of most APS-C cameras, which typically have dynamic ranges of over 12EV. We do not have the official figures for the OM-D E-M5, but looking over my images there is no reason to suspect that the E-M5 is any better than its peers. Using a smaller sensor means the dynamic range is compromised more than a larger sensor would be when using higher ISO ratings in low light.

In recognition of its limited dynamic range, there are a number of exposure bracketing options and a shading compensation tool to give extra detail in shadow areas.

7/10

Facts & figures



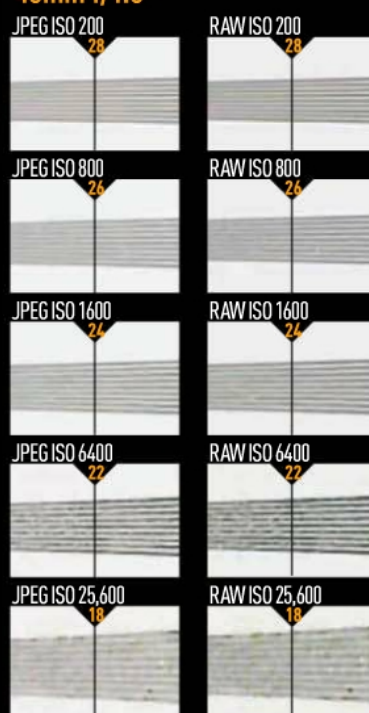
RRP	£1,149 (body only)
Sensor	16.1-million-effective-pixel Live MOS (17.3x13mm)
Output size	4608x3456 pixels
Lens mount	Micro four thirds
File format	JPEG, raw (ORF), JPEG + raw, AVI (motion JPEG)
Compression	2-stage JPEG
Colour space	Adobe RGB, sRGB
Shutter type	Focal-plane shutter
Shutter speeds	60-1/4000sec + bulb up to 30 minutes
Max flash sync	External flash X-sync 1/180sec and 1/4000sec (Super FP mode)
ISO	200-25,600
Exposure modes	PASM, bulb, iAuto, 24 scene modes, 11 art filters
Metering system	324-zone multi-pattern TTL digital ESP, spot, centreweighted, highlight, shadow
Exposure comp	±3EV
White balance	Auto, 6 presets, manual, 2 custom modes
White balance bracket	Yes
Drive mode	Up to 9fps, or 4.2fps with continuous AF
LCD	3in, 610,000-dot touchscreen OLED
Viewfinder type	Electronic, with 1.44-million-dots
Field of view	100% (with 1.15x magnification)
Dioptr adjustment	-4 to +1
Focusing modes	Single, continuous, manual, tracking
AF points	35-point system, touch focus, face and eye detection
DoF preview	No (via test picture)
Built-in flash	No. External unit supplied with GN 10m @ ISO 100 output
Flash control	Wireless 4 channel and 4 groups, manual 1/1 to 1/64, 3 slow-sync modes
Video	1080 HD at 30p, 720P at 30p, AVCHD, AVI Motion JPEG
External mic	Yes (accessory port 2 only)
Memory card	SD, SDHC, SDXC, UHS-I
Power	BLN-1 Rechargeable Li-Ion (330 shots)
Connectivity	USB, HDMI
Weight	425g (including battery and card)
Dimensions	121.0x89.6x41.9mm

OLYMPUS, KeyMed House, Stock Road, Southend-on-Sea, Essex SS2 5QH. Tel: 0800 111 4888. Website: www.olympus.co.uk

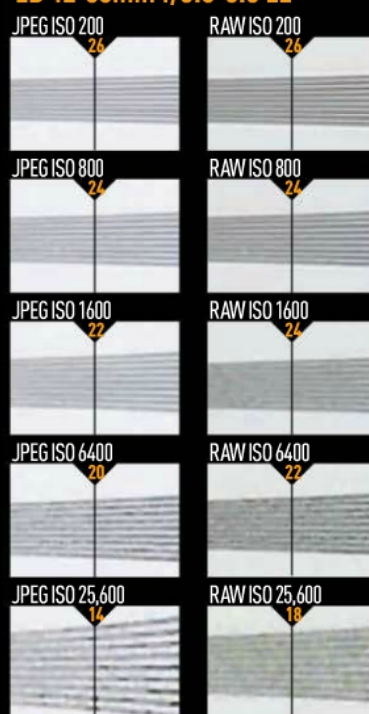
RESOLUTION AND NOISE CONTROL

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using two Olympus lenses set to their sharpest apertures. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.

45mm f/1.8



ED 12-50mm f/3.5-6.3 EZ



FOCAL POINTS

Flash hotshoe

The hotshoe port is the standard Olympus mount, compatible with external flash units such as the FL-36R, FL-50R, FL-300R and FL600-R

Eye sensor

This sensor detects when you hold the viewfinder to your eye and switches the viewfinder on and the screen off, and vice versa

Articulated screen

As with other current Olympus Pen models, the LCD touchscreen tilts upwards 80° and downwards 50° for high and low angles

OK button

The OK button in the middle of the D-pad is used to access the quick menu for exposure controls such as white balance and ISO



Camera shown actual size

Flash

Unfortunately, there is no built-in flash, although the FL-LM2 external flash unit is supplied with the camera. This is compact, with a guide number of 10m @ ISO 100. There are extensive in-camera controls for the flash, including manual control for power between full and 1/64, fill-in and three slow-sync flash modes.

Display information

Useful information that can be displayed through the viewfinder and the LCD screen include electronic level, histogram and grids divided into 4, 9, 25 or 100. Furthermore, focus magnification at up to 10x aids critical focusing.

Bracketing

Handily, a choice of the entire colour modes collection, totalling 18 in all, can be captured in one press of the shutter, through colour bracketing. In fact, the options available for bracketing, including exposure and white balance, are among the most numerous we have seen in any camera.

In-camera editing

Basic image adjustments can be made in-camera, without needing a computer. Edits include an image overlay to merge up to three frames, shadow adjustment, crop, aspect ratio, black & white and sepia adjustments, saturation and the e-Portrait function for images with a face that has been detected.

Shooting screen with histogram



Digital level gauge



Shooting menu





Here the OM-D E-M5 struggles to record the range of tonal information in a single frame. On the right is a $\pm 2\text{EV}$ bracketed sequence over five frames, processed through basic HDR software. Another option in-camera is the image overlay, for up to three frames

NOISE, SENSITIVITY AND RESOLUTION

The OM-D E-M5 has an ISO range of 8EV at ISO 200–25,600, which is an extra stop over other Olympus models and class-leading in the four thirds format.

With the highest pixel count of any Olympus digital camera, it comes as no surprise that the E-M5 resolves the highest level of detail. The 16.1-million-pixel sensor is able to reach the 26 marker at ISO 200 in raw and JPEG images using the 12–50mm f/3.5–6.3 lens, and the 28 marker in raw and JPEG files with the 45mm f/1.8. This performance matches the Panasonic Lumix DMC-G3 and other cameras with the same number of pixels, as the best-performing four thirds unit.

With more pixels to be fitted on the same-sized four thirds sensor, each pixel on the E-M5 sensor must therefore be smaller. If previous cameras are anything to go by, the pixel pitch of 16-million-pixel four thirds models is approximately 3.7 microns compared to 4.2 microns in 12-million-pixel models like the Pen E-P3. We would expect each pixel to collect less light, which would in turn affect the saturation, dynamic range and levels of noise in low light. However, as we have seen when Panasonic jumped from 12 to 16 million pixels, and now in the E-M5, improvements to the sensor and image processing, among other things, make it possible to maintain the performance of the camera.

The E-M5 uses Olympus's TruePic VI processor, as does the current generation of Pen models. For images taken in low light, our resolution charts indicate that despite the increase in pixels, and their resulting smaller size, the E-M5 is as capable as other Olympus models in low light in terms of saturation, dynamic range and levels of noise. However, it is not any better. Luminance noise affects resolved detail, and by ISO 12,800 the camera reaches the 20 marker on our

resolution charts. Detail and saturation at the maximum ISO 25,600 rating are decreased, which means this setting should only be used as a last resort.

27/30

LCD, VIEWFINDER AND VIDEO

Unlike any of the Olympus Pen models, the OM-D E-M5 features an electronic viewfinder, which is a real bonus for shooting in very bright conditions when the LCD screen cannot be viewed easily, as well as in the dark. When ambient light is really low, the EVF boosts the signal for a brighter output, and although noisy it gives more visible information than the 'real' brightness of an optical viewfinder. The 10x magnification in manual focus is useful, too.

The EVF has a resolution of 1.44 million dots, which is not quite in the same league as Sony's 2.359-million-dot OLED EVF, and its contrast is not as strong. However, as in the external Olympus VF-2 EVF unit, the display is clear, bright and crisp. Compared to the EVF in cameras like the Panasonic Lumix DMC-G3, the display in the E-M5 is brighter and beautifully smooth. The refresh rate is equally impressive and not at all restrictive, even when scanning movement.

The 3in LCD screen has a bright, clear display and tilts upwards 80° and downwards 50°. Its touch functionality for shutter release is no quicker than using the shutter release button, but it does speed up controls such as spot AF and metering, determining which part of the frame is the desired subject.

Those interested in video will be pleased to know that the E-M5 features full HD (1080p) recording at 30fps in AVCHD format. The design of the new 12–50mm lens lends itself to video capture because it offers a smooth zoom control, the speed of which is easily brought in slowly without jumping into action.

9/10

Competition



Fujifilm X-Pro1

TESTED 31 MARCH 2012



Panasonic Lumix DMC-G3

TESTED 11 JUNE 2011

THE MAIN competitor to an Olympus four thirds camera is a Panasonic four thirds camera – in this case, the Lumix DMC-G3, as it is closest in specification and style. Both have a 16-million-pixel output, built-in EVF and touchscreen functionality. The build quality and style of the OM-D E-M5 puts it a cut above the G3, although it is more expensive.

For those drawn to the retro styling of the E-M5, another similarly priced option is the Fujifilm X-Pro1, or even the Sony NEX-7. The X-Pro1 has a larger APS-C-sized imaging sensor, and as last week's test of the X-Pro1 indicated in its resolved detail, it outperforms the E-M5 by some margin. However, the X-Pro1 is part of a new system and there are not nearly as many lenses available to choose from – not without the use of future adapters anyway.

Verdict

I CONSIDER the styling and build quality of the OM-D E-M5 as being equal to the best compact system cameras around, especially with the grip and battery pack attached. Also, by using the micro four thirds to OM mount adapter, old OM lenses can find a new lease of life on this body. Among other things, the high-class feel of the camera and higher pixel count make the E-M5 the best Olympus model yet.

Some will be put off by the price, especially once accessories such as the grip are added. The camera does include an EVF, though, which would be an extra cost of approximately £230 for users of the Pen system.

At its price point, many people are likely to be disappointed that Olympus chose to keep the four thirds sensor, instead of opting for a new larger unit that would have improved image quality. After all, this is a new line of cameras that could have had a fresh start. However, image detail is crisp and large prints can be produced from fine-quality image files. Furthermore, the E-M5 is part of a large system with numerous optics already available, and the format allows the camera and lenses to be compact in size.

For the utmost in image quality, there are better cameras out there, but for this type of system the E-M5 is, right now, about as good as it gets.

Amateur Photographer									
Tested as Enthusiast CSC Rated Very good									
85%									
FEATURES	8/10								
BUILD/HANDLING	9/10								
NOISE/RESOLUTION	27/30								
DYNAMIC RANGE	7/10								
AWB/COLOUR	9/10								
METERING	8/10								
AUTOFOCUS	8/10								
LCD/VIEWFINDER	9/10								

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CAR-BOOT CAMERAS

Q While at a car-boot sale recently, I bought a pair of cameras. The first is a Butcher's Carbine No.2, which is of wooden construction with a leather covering. It appears to be in working order, but the viewfinders are no longer clear. The other camera is an Exa IIa with a 50mm f/2.8 Domiplan lens (pictured below), both of which are in near-mint condition. Could you give me some information about the history and value of these cameras? **D Martin**

A The Butcher's Carbine No.2 is a simple box camera made in the 1920s by Houghton-Butcher Manufacturing Ltd in London, which produces eight 3½x2½in exposures on 120 film. It has an f/11 meniscus lens and an everset shutter. These are comparatively common, seldom sought-after and have no real market value – perhaps £5 if you meet someone who really wants one.

The Exa IIa is a more significant

camera, made by Ihagee in East Germany, the manufacturers of the famous Exakta cameras. It was primarily seen as a second camera for photographers who already owned Exakta lenses, which also fitted the Exa series. From the picture you have supplied, I can tell that your camera is an Exa IIa (Type 2) dating from between December 1963 and November 1964. With its 50mm f/2.8 Meyer Domiplan lens, it could be worth as much as £30–35 if it is in full working order. However, the shutter mechanisms in Exas have a way of failing that will cost more than the camera is worth to repair. Given that you bought it at a car-boot sale, the probability is that it needs repairing. If it does, and you are a computer user, you could consider offering the 50mm f/2.8 Domiplan (Exakta mount) for sale on eBay, where you might get £15 for it.

Ivor Matanle



SIMPLIFIED SOLUTION

Q My job takes me away from home, sometimes for weeks. I always take my camera, but not a computer, and am finding that I'm taking more and more pictures, so sometimes I fill up my memory card before I get back to the UK. When I do get home I need to sort through my pictures and put them on CD/DVD, but this takes up time I'd rather spend doing something else. I don't shoot raw, just 'point-and-shoot' JPEGs I get printed at the local supermarket. Is there a way that I can simplify everything? **Ian Smith**

A You don't say what size memory card you're using, but perhaps a larger, or an additional, one is called for. At least then you can carry on shooting. However, having the capacity to shoot more pictures isn't the complete answer – if

anything, you'll need to spend even more time organising your photos when you get home.

Instead, I'd suggest a two-pronged solution: a 4GB memory card for your camera, and a standalone DVD recorder such as the PlexEasy PX-650US that you can take with you 'on the road'. Assuming you have access to mains power, you can shoot until your memory card is full and then transfer your images straight to a DVD using either the DVD writer's built-in SD card slot (if you're using an SD card) or by plugging the camera into the writer's USB socket.

The net result is that you will return home with pre-archived discs, rather than images on a memory card, which will hopefully free you up to shoot as much as you like without having to spend time on them at home. Visit www.plextor-digital.com to find out more about the £90 PlexEasy DVD writer. **Chris Gatum**

ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply email your questions to: answers@ipcmedia.com, via twitter @ap_answers or by post to: **Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.**

FROM THE AP FORUM

Using a star filter

Johnben asks I am kind of new to photography and have been tasked with taking some product shots at work. I have a Canon EOS 30D with an EF-S 17–85mm lens and star filter attached, and need to get a starburst effect on plastic snow. It needs to be subtle, but noticeable.

I have access to a very small (2x2m) makeshift studio with four cheap spotlights and what appear to be two professional lights on stands that kick out some serious heat.

The internet only tells me about getting these results at night, so I am struggling. I think it's really a job for a professional, but I am only into my second week and my boss insists that it's done in-house. I've got a week until the deadline.

PeteRob replies A star filter usually works on highlights (bright spots), so I can't quite imagine what effect you are after. You might try a bit of silver glitter or something to generate reflections for your sparkles, but you might need direct light to create the reflections to start with. The on-camera flash might do it, but set the flash compensation to -1 or -2 to avoid casting shadows.

Nimbus replies Star filters are generally used at night. In effect, they work on point sources of light, so to stand any chance of success you need to create these somehow. Glitter may well work, but your problem is how to light enough of it at the same time. The only other thing that comes to mind is strategically placed LEDs. I assume your boss wants it done in-house for cheapness, which puts you in an awkward position, really.

john_g replies If you look at photos where a starburst filter has been used, you'll find that it's light sources within the frame that show the starburst effect you're after. This means that you have two options: either make sure that your subject has bright spots that will trigger the starburst, or do it in Photoshop (or Photoshop Elements).

Old git replies You can only do your best. You have no time, little support and, to be honest, not enough experience to pull the shot off. Your boss is asking for failure by not getting you the right training or being too tight to hire a professional to take the shots he wants.

CONFUSING INITIALS

Q Having treated myself to a new Canon camera, I frequently look through the pages of AP to see what kind of lens I might need for wildlife and holiday photography. My favoured option is a 70–300mm zoom, but looking at the advertisements I am overwhelmed by the initials on the models. Could you explain what some of them mean? The only contraction/abbreviation I recognise is 'IS', but a quick glance at the options produces many sets of initials. Am I supposed to understand what they mean, and therefore what the lens is capable of? For example, there is EF-S, DO, OS, USM, AF, AF-S, VR, ED, Super DG, HSM and so on! **Martyn Tuckwell**

A Starting in reverse, lens nomenclature is an expansive and often confusing field, with different manufacturers calling things by different names, even when it's the same (or similar) technology. I'll cut through this jargon in the *Ask AP Glossary* over the coming weeks.

As for your suggested lens choice, a 70–300mm zoom would be a definite step in the right direction for wildlife photography,

but it really depends on what you intend to photograph. For small, timid and/or distant subjects, you may find you need more 'reach', but that's perhaps a question for another day. What you will find useful is a lens with a fast maximum aperture (most lenses of this focal length range are f/4–5.6, which is sufficient) and some form of stabilisation, as outlined in this week's *Glossary* (see below).

Chris Gatcum



AP GLOSSARY IMAGE STABILISATION

Image stabilisation refers to any system used by a camera or lens to counter involuntary movement – essentially, it's designed to help prevent camera shake. Different manufacturers use different systems, but they fall into two distinct camps: sensor-based stabilisation and lens-based stabilisation.

In its broadest sense, sensor-based stabilisation (such as Sony's SteadyShot Inside, Pentax's Shake Reduction and Olympus's sensor shift technology) works by moving the sensor to combat camera movement. The advantage is that the technology is built into the camera, so any lens that is attached can benefit from it. The downside is

that it is a 'catch-all' technology, so it is often not as effective as its alternative – lens-based stabilisation.

Lens-based stabilisation typically uses sensors and gyros in the lens to detect movement, and a 'floating' lens element that is moved to compensate for this. The advantage here is that the system can be tailored for each lens that it is built into, optimising its effectiveness. However, it is obviously lens-specific, and the technology adds to the cost of a lens.

Lens-based stabilisation goes under various names, depending on the manufacturer. In reference to Martyn Tuckwell's question above, if a lens is stabilised it will be noted in the lens name:

Manufacturer	Stabilisation name	Abbreviation
Canon	Image Stabilizer	IS
Nikon	Vibration Reduction	VR
Panasonic	Power Optical Image Stabilisation	Power OIS
Sigma	Optical Stabilisation	OS
Tamron	Vibration Compensation	VC

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ON TEST



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CHARLIE WAITE



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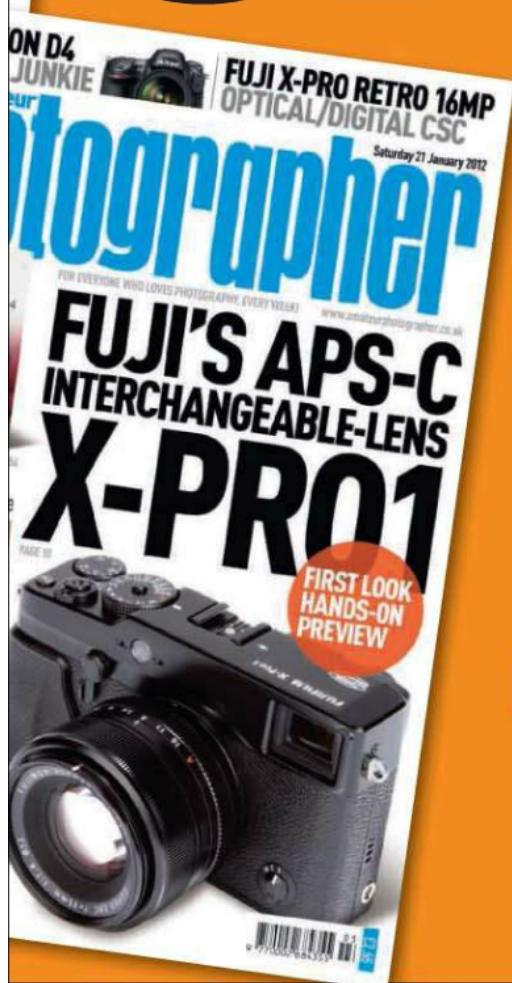
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CGA-S005 for Panasonic £9.99

CGR-S006 for Panasonic £9.99

CGA-S007 for Panasonic £9.99

CGA-S008 for Panasonic £9.99

BCF10E (V3) for Panasonic £19.99

BCG10E (V3) for Panasonic £19.99

BLB13 (V3) for Panasonic £19.99

BM9B (V2) for Panasonic £24.99

VGB130 (V2) for Panasonic £26.99

D-L18 for Pentax £9.99

D-L150 for Pentax £12.99

SLM-1137D for Samsung £12.99

SLM-1674 for Samsung £12.99

BG-1 for Sony £19.99

NP-FM500H for Sony £19.99

NP-FW50 for Sony £24.99

Many more batteries in stock!

Battery Grips

A range of professional battery grips from Hahnel. All can take two Li-ion batteries for double the battery power. AA battery compartment and/or vertical shutter release and/or infrared remote, depending on model.

For Canon 50D MkII: £99.99

For Canon 7D: £99.99

For Canon 30/40/50D: £99.99

For Canon 60D: £99.99

For Canon 450D: £69.99

For Canon 500D: £69.99

For Canon 550D: £69.99

For Canon 1000D: £69.99

For Nikon D40/D60: £99.99

For Nikon D80/D90: £99.99

For Nikon D300/D700: £99.99

For Nikon D7000: £99.99

BATTERIES & CHARGERS

Standard Rechargeables

High-power Ni-MH rechargeable AA and AAA batteries - all sold in packs of 4.

AAA 1000mAh Duracell	£6.99
AAA 2450mAh Duracell	£6.99
AAA 2700mAh GP	£9.99
AAA 2850mAh Anamex	£13.99
AAA 2900mAh Delkin	£14.99

ReCyko+ Rechargeables

New technology, combining the benefits of Alkaline and Ni-MH rechargeable batteries. They come pre-charged, retain 90% of their charge after 6 months, and last 4 times as long as alkaline batteries!

AAA 650mAh equivalent (4)	£5.99
AAA 2050mAh equivalent (4)	£7.99

Ultimate Lithium

Energizer Ultimate Lithium: The longest lasting AA and AAA batteries in the world!

AAA Ultimate Lithium (4)	£6.99
AA Ultimate Lithium (4)	£7.99

Universal Charger

The NEW Hahnel UniPal charger is able to charge AA, AAA, Li-ion batteries, cameras, phones, iPods and more! Mains power cable, plus 12V car charger. Full details on our website. £19.99

Dedicated Charger

A dedicated Li-ion charger, able to charge most camera batteries. Mains cable, plus 12V car charger. £14.99

Coin Cells, etc

A comprehensive range of specialist batteries - see our website for full range.

CR123A Energizer Lithium (1)	£1.99
CR2 Energizer Lithium (1)	£3.99
2CR5 Energizer Lithium (1)	£5.99
CRV3 Energizer Lithium (1)	£5.99
LR44 Energizer Alkaline (2)	£1.99
CR2025, CR2032 etc	£1.99

Full range of coin cells in stock

SQUARE FILTERS

P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:

- 1) An adapter ring that screws onto the front of your lens
- 2) A filter holder clips onto the ring
- 3) One or more P-Type (84mm wide) filters

P-Type Adapter Rings

49mm Adapter Ring	£4.99
52mm Adapter Ring	£4.99
55mm Adapter Ring	£4.99
58mm Adapter Ring	£4.99
62mm Adapter Ring	£4.99
67mm Adapter Ring	£4.99
72mm Adapter Ring	£4.99
77mm Adapter Ring	£4.99
82mm Adapter Ring	£4.99

P-Type Holders

Holder Standard	£5.99
Holder Wide Angle	£9.99
Hood Modular	£9.99
Hood Bellows	£34.99
A to P Type Adapter	£9.99

P-Type Bellows Hood

A new design of Bellows Hood that slots into the front of the P-Type Holder. £49.99

P-Type Filter Wallet

A smooth cushioned filter wallet, to protect and store up to 8 P-Type filters. £9.99

We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings

P-Type Neutral Density Filter Kit £49.99

Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND4 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Filter Holder, 1x P-Type Adapter Ring of your choice (49-82mm). Just £49.99 - saving nearly £5 on the individual prices.

LENS HOODS & CAPS

Bayonet-Fit Lens Hoods

A comprehensive range of aftermarket matt black bayonet-fit lens hoods for Canon, Nikon and Sony lenses.

ES-62 Canon 50/1.8	£9.99
ES-711 Canon 50/1.4	£9.99
ET-60 Canon 75-300/4-5.6	£9.99
ET-65B Canon 70-300/4-5.6	£9.99
ET-67 Canon 100/2.8 Macro	£9.99
ET-67B Canon 60/2.8	£9.99
EW-60 Canon 18-55 IS	£7.99
EW-73 Canon 18-75 IS	£9.99
EW-78B Canon 28-135 IS	£9.99
EW-78 Canon 18-200 IS	£9.99
EW-78E Canon 18-55 IS	£12.99
EW-83E Canon 17-40/4.0	£12.99
EW-83J Canon 17-55/2.8	£12.99
HB-25 Nikon 24-85, 24-120	£12.99
HB-37 Nikon 55-200 VR	£7.99
HB-45 Nikon 18-55 VR	£7.99
SH-006 Sony 18-70/3.5-5.6	£9.99
SH-108 Sony 18-55/3.5-5.6	£9.99

This is just a sample, more in stock!

Screw-Fit Lens Hoods

52mm Shaped Petal Hood	£6.99
55mm Shaped Petal Hood	£6.99
58mm Shaped Petal Hood	£6.99
62mm Shaped Petal Hood	£6.99
67mm Shaped Petal Hood	£6.99
72mm Shaped Petal Hood	£6.99
77mm Shaped Petal Hood	£6.99
82mm Shaped Petal Hood	£11.99
46mm Rubber Hood	£3.99
52mm Rubber Hood	£3.99
55mm Rubber Hood	£3.99
58mm Rubber Hood	£3.99
62mm Rubber Hood	£4.99
67mm Rubber Hood	£4.99
72mm Rubber Hood	£5.99
77mm Rubber Hood	£5.99

Lens Caps

30mm, 37mm, 40mm, 43mm, 46mm, 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm, 86mm, 95mm	£3.99 each
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We also stock a range of body caps and rear lens caps for Canon, Nikon, Olympus, Sony, Pentax, etc

SCREW-TYPE FILTERS

KOOD

Japanese Optical Glass Filters

Coated to reduce lens flare and reflections.

UV / Haze Filters

Used both to protect the lens of your camera, and to absorb ultraviolet rays that can cause photos to appear hazy.

46mm UV / Haze	£6.99
52mm UV / Haze	£6.99
55mm UV / Haze	£7.99
58mm UV / Haze	£8.99
62mm UV / Haze	£9.99
67mm UV / Haze	£10.99
72mm UV / Haze	£11.99
77mm UV / Haze	£14.99
82mm UV / Haze	£17.99
86mm UV / Haze	£22.99

More sizes in stock, from 24 to 86mm!

Circular Polarising Filters

These remove reflections from surfaces such as glass and water, as well as increasing contrast and saturation.

46mm Circular Polarising	£18.99
52mm Circular Polarising	£19.99
55mm Circular Polarising	£21.99
58mm Circular Polarising	£24.99
62mm Circular Polarising	£27.99
67mm Circular Polarising	£31.99
72mm Circular Polarising	£36.99
77mm Circular Polarising	£41.99
82mm Circular Polarising	£46.99
86mm Circular Polarising	£59.99

More sizes in stock, from 27 to 86mm!

Neutral Density Filters

Used to reduce the amount of light passing through the lens, reducing shutter speed without affecting colour contrast or balance. Available as ND4 (2 stop) and ND8 (3 stop).

52mm ND4 / ND8	£11.99
55mm ND4 / ND8	£12.99
58mm ND4 / ND8	£14.99
62mm ND4 / ND8	£17.99
67mm ND4 / ND8	£22.99
72mm ND4 / ND8	£29.99
77mm ND4 / ND8	£34.99

More sizes in stock, from 37 to 82mm!

Starburst Filters

These add a dramatic star cross flare to bright light sources, such as streetlights. They also give a slight soft focus effect.

52mm Starburst x4/6/8	£11.99
58mm Starburst x4/6/8	£15.99
67mm Starburst x4/6/8	£21.99
72mm Starburst x4/6/8	£27.99

More sizes in stock, from 46 to 82mm!

Close Up Filter Sets

Sets containing three filters, rated at +1, +2, and +4 diopters, increase close up / macro ability of the lens they are fitted to.

52mm Close-Up Set	£26.99
55mm Close-Up Set	£29.99
58mm Close-Up Set	£34.99

More sizes in stock, from 46 to 77mm!

Lens Converters

Ideal for converting your kit lens to a 2.0X telephoto or 0.5X wide angle lens.

52mm 2.0X or 0.5X converter	£35.99
55mm 2.0X or 0.5X converter	£37.99
58mm 2.0X or 0.5X converter	£39.99

Light Craft Workshop Filters

Amazing but true - by simply rotating the outer element of the filter, the amount of light passing through the filter can be adjusted from a 2 stop to an 8 stop reduction.

The FaderND filter is constructed from two opposing sheets of polarising glass, the outer sheet mounted in an independently rotating frame. The new Mk II version features both improved optical elements, and a thinner, conical shaped frame to reduce the chance of vignetting.

Also available is the highly acclaimed ND500MC fixed 9-stop filter with ultra-thin frame for wide angle photography.

FaderND MkII (2-8 stop)

52mm FaderND MkII	£56.99
55mm FaderND MkII	£59.99
58mm FaderND MkII	£62.99
62mm FaderND MkII	£69.99
67mm FaderND MkII	£79.99
72mm FaderND MkII	£89.99
77mm FaderND MkII	£99.99

ND500MC (fixed 9 stop)

58mm ND500MC	£39.99
58mm ND500MC	£47.99
67mm ND500MC	£55.99
72mm ND500MC	£59.99
77mm ND500MC	£64.99

Genuine LightCraftWorkshop filters - beware of imitations!

STEPPING RINGS

Step-Up and Step-Down Rings

Stepping rings are used to "step-up" or "step-down" from one filter thread size to another.

34-37mm	52-55mm	58-55mm	67-62mm
37-43mm	52-58mm	58-62mm	67-77mm
43-46mm	55-52mm	58-67mm	72-77mm
46-49mm	55-58mm	62-67mm	72-77mm
49-52mm	58-52mm	62-72mm	77-72mm

This is just a tiny fraction of our range. Over 160 different sizes in stock, from 25mm to 105mm. Probably the largest selection in the UK!

All just £4.99 each!

MACRO PHOTOGRAPHY

Reversing Rings - £12.99

These fit to the camera body, between the camera and lens, leaving a screw thread to enable the reverse mounting of lenses. A way of obtaining a high reproduction ratio, allowing extreme Macro photography.

Canon: 52, 55, 58, 62, 67mm	
Nikon: 52, 55, 58, 62, 67mm	
Pentax K: 52, 55, 58, 62, 67mm	
Olympus: 52, 55, 58, 62, 67mm	
Sony: 52, 55, 58, 62, 67mm	

Extension Tubes

Set of 3 tubes. They contain no optics, they simply move the lens further from the camera body, allowing close focusing. Autofocus tubes available in Canon, Nikon and Sony fittings - manual tubes are also available in Pentax and Olympus fittings.

Manual Focus Tubes £17.99

Autofocus Tubes £134.99

Extension Bellows

Acting like an adjustable set of extension tubes, they allow fine control over focusing distance. Nikon, Canon and Pentax fit. £49.99

Coupling Rings - £11.99

Used to attach two lenses together via their filter threads, achieving high magnifications

52-52mm, 52-55mm, 52-58mm	
55-55mm, 55-58mm, 58-58mm	

T2 Mounts - £12.99

Canon, Nikon, Sony, Olympus, Pentax

Series 7 Rings, Rollei Rings and Hasselblad Rings also in stock.



Lowering the Cost of Photography

We are a small, family owned and run company, specialising in photographic consumables - and proud winners of the 2011 Good Service Award. We are located in Leamington Spa, in the heart of Warwickshire - if you are passing, please pop into our shop, and meet Cooper - our new office dog! To find out more about us (or Cooper) you can also find us on www.facebook.com/premierink

01926 339977 www.premier-ink.co.uk



CAMERA BAGS

thinkTANK photo

Official UK ThinkTank stockist

As one of the UK's leading ThinkTank stockists, we aim to carry the entire range in stock at all times. If you're unsure as to exactly which bag you need, or simply wish to examine the superior quality of the ThinkTank range, why not visit our showroom in Leamington Spa. We will also match or beat any ThinkTank price for any other UK stockist.

Retrospective 20 £128	Sling-O-Matic 20 £126	Digital Holster 50 V2.0 £66
Airport International V2.0 £258	Streetwalker £109	Urban Disguise 50 V2.0 £141

Billingham

Authorised Billingham Specialist Centre

Billingham's exquisite range of hand-made camera bags are now on display in our recently-extended showroom in Leamington Spa. If you are considering investing in a professional camera bag that will protect your equipment for many years to come, we strongly recommend first-hand inspection of the Billingham range - only then can Billingham's preoccupation with excellence and attention to detail be fully appreciated.

The Hadley Pro Based on the Hadley Original, the Hadley Pro features a number of additional features, including a carrying handle and waterproofed zippered back pocket. Available in Khaki & Tan, Sage & Tan, Black & Tan, and Black & Black. The Hadley Pro £149.99	The 5 Series A firm favourite with serious photographers the world over, the '5 Series' range comprises four sizes of bag, available in Khaki & Tan, Black & Tan, and Black & Black. Billingham 225 £229.99 Billingham 335 £239.99 Billingham 445 £259.99 Billingham 555 £289.99
More Billingham Bags NEW Billingham f2.8 £139.99 NEW Billingham f1.4 £156.99 The Hadley Digital £99.99 The Packaging £224.99 The Classic 550 £474.99	The 07 Range New Billingham bags for 2009, constructed from FibreNyte - a lighter alternative to traditional Canvas. Available in Khaki & Chocolate or Black & Black. Billingham 107 £229.99 Billingham 207 £249.99 Billingham 307 £269.99
Billingham Accessories Superflex Inserts (all) £12.99 Shoulder Pads £17.99 Tripod Straps £15.99	



Kata 3N1-10 External Dimensions: 41.0 x 22.0 x 16.5cm Internal Dimensions: 28.5 x 19.0 x 15.0cm £64.99	Kata 3N1-20 External Dimensions: 44.0 x 23.5 x 19.0cm Internal Dimensions: 31.5 x 22.0 x 16.0cm £74.99
Kata 3N1-30 External Dimensions: 45.0 x 32.0 x 19.0cm Internal Dimensions: 32.5 x 29.5 x 16.0cm £84.99	Kata 3N1-33 Based in the award-winning 3N1-30, the new 3N1-33 has additional features, the most notable being a 15" laptop compartment. See website for details. £119.99
Kata 3N1-Tripod Holder For Kata 3N1 bags. £16.99	

IMPROVED - Kata DPS Digital Rucksack

The Kata DPS Digital Rucksack gives top level protection to two DSLRs with mounted lenses, 3-4 prime lenses, a flash, as well as your personal items. The rucksack can be converted from a camera bag into a daypack when not shooting by removing the padded bottom camera insert. When used as a camera bag, the main compartment will hold your DSLR in a top grip position while the modular dividers system separates, organises and protects your lenses, flashes and other accessories. There is an included rain cover which folds neatly away, and an ergonomic chest belt and balancing waist strap for maximum comfort while transporting your gear.

DR-465i £59.99 DR-466i £64.99 DR-467i £69.99

DC Shoulder Bags A range of understated, yet surprisingly roomy and well-padded shoulder bags, each including a detachable rain cover. DC 445 £29.99 DC 435 £29.99 DC 437 £32.99 DC 439 £36.99 DC 441 £39.99 DC 443 £42.99 DC 445 £49.99	DL10 Grip Hostler DL12 Grip Hostler DL14 Grip Hostler DL16 Grip Hostler DL18 Grip Hostler CS15 Camera Satchel CS17 Camera Satchel PR420 Press Reporter Bag PR460 Press Reporter Bag DL210 Bumbeebe Backpack PL74 FlyBy Rolling Bag £219.99
Insertrolley Compatible with many Kata bags £52	Entire Kata range available!

RAIN COVERS

OpTech Rainsleeve Unique eyespice opening and drawstring lens enclosure. Two versions, for DSLRs with or without a flashgun. 2 per pack. Standard £5.99 Flash £7.99	Kata Elements Covers Protect your camera against the elements! E690 Small £36.99 E702 Large £51.99	ThinkTank Hydrophobia The ultimate protection from the weather! 70-200 £109.00 70-200 Flash £114.00 300-600 £118.00
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VANGUARD

Vanguard UP-Rise Messengers

Vanguard UP-Rise 28 Messenger £49.99	Vanguard Outlawz Pro Zoomsters A range of fully featured pro spec zoomster shoulder bags, complete with rain cover, side pockets, internal cradle, water bottle holder and accessory clips. Outlawz 16Z £49.99 Outlawz 17Z £59.99
Vanguard UP-Rise 38 Messenger £59.99	Vanguard Adaptor Backpacks Versatile backpack that converts to slingpack for either left or right handed users. Dual quick-access openings, integrated tripod holder, multiple accessory pockets, customisable interior, and padded breathable fabric on back. Adaptor 41 £59.99 Adaptor 46 £69.99 Adaptor 48 £79.99
Vanguard UP-Rise 38 Messenger £69.99	BIIN 37 Slingpack £29.99 BIIN 47 Slingpack £39.99 BIIN 50 Backpack £44.99 BIIN 59 Backpack £54.99 Heralder 28 Shoulder Bag £89.99 Heralder 38 Shoulder Bag £129.99

Vanguard UP-Rise Range Gold award winning range of backpacks, slingpacks and shoulder bags, all featuring the patented UP-Rise expanding system. Smart & discreet. Durable & practical. UP-Rise 14Z Zoomster £29.99 UP-Rise 15Z Zoomster £34.99 UP-Rise 34 Slingbag £49.99 UP-Rise 43 Slingbag £59.99 UP-Rise 45 Backpack £69.99 UP-Rise 46 Backpack £84.99 UP-Rise 48 Backpack £94.99	Entire Vanguard range available!
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tamrac

Expedition Backpack Tamrac's famous range of Expedition backpacks have recently been upgraded and can carry huge amounts of camera kit in comfort! Fully MAS compatible. Expedition 4X £89.99 Expedition 5X £104.99 Expedition 6X £119.99 Expedition 7X £149.99 Expedition 8X £169.99 Expedition 9X £189.99	Velocity Sling A unique design of sling backpack, that opens away from your body for even faster access to your gear! Velocity 6X £29.99 Velocity 7X £39.99 Velocity 8X £44.99 Velocity 9X £49.99 Velocity 10X £59.99
Modular Accessory System The patented Tamrac Modular Accessory System (MAS) allows photographers to customise their bags using accessories that attach to MAS slots on Tamrac bags. Water Bottle With Holder £12.99 Lens Case Pro 50 £11.99 Lens Case Pro 100 £12.99 Lens Case Pro 200 £13.99 Flash Case Medium £10.99 Flash Case Large £11.99 Rain Cover Medium £12.99 Rain Cover Large £23.99 MAS Belt Medium £19.99	
Aero Speed Pack Dual access, dual compartment photo backpacks, with front and side openings. SpeedPack 75 £82.99 SpeedPack 85 £82.99	

LIGHT METERS

SEKONIC L758DR DigitalMaster £439.99 L398A Deluxe III £134.99	L208 TwinMaster Analogue, incident and reflected, ambient light only. £74.99 L308S FlashMate Digital, incident and reflected, ambient and flash light. £149.99 L358 FlashMaster Digital, incident and reflected, simultaneous ambient and flash light, rotating head. £219.99
RT-32 Radio Trigger Module £89.99 Grey Card £27.99 Profile Target SEPT2 £129.99	

GOSSEN

Gossen DigiSix £119.95	Gossen DigiFlash £139.95	Gossen DigiPro F Digital, incident and reflected, simultaneous ambient and flash light, multiple flash calculation, convenient rotating head. WAS £199.95 £169.95
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FLASH TRIGGERS

Hahnel Combi TF Combination wireless remote shutter release and radio flash trigger. 2.4GHz, 100m range, 4 channels. 5 models available. Receiver & Transmitter £49.99 Extra Receivers £34.99	JJC JF Flash Trigger Radio flash trigger, 433MHz, 20m range, 4 ch. Receiver & Transmitter £24.99 Extra Receivers £14.99	Yongnuo CTR-301P Radio flash trigger with infrared sensor. 433MHz, 30m range, 4 channels. Receiver & Transmitter £29.99 Extra Receivers £19.99
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PocketWizard Full range of Pocket Wizard cables stocked. 2x Plus II £299 1x MiniTT1 £699 2x FlexTT5 £499	
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Nissin

12 free Energizer batteries with every Nissin Flashgun

Nissin D186 Speedlite The world's most powerful hotshoe flashgun! A guide number of 80m/ISO100 and a clear, full colour LCD panel, makes this advanced unit simple to use. Designed for use with Canon and Nikon digital SLRs, the Nissin D186 fully supports Canon's E-TTL and Nikon's i-TTL functionality with the option for full manual operation. Covering a range of focal lengths from 24-105mm and including a secondary fill in flash unit, the Nissin D186 is the flashgun professionals have been waiting for. Includes built-in USB port for downloading images. £229.99 £199.99	NEW METZ RANGE Metz 24 AF-1 £59.99 Metz 36 AF-5 £79.99 Metz 44 AF-1 £149.99 Metz 50 AF-1 £189.99 Metz 58 AF-2 £299.99
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Nissin D1622 MkII Speedlite Mini version - new for 2011! An impressively powerful flash gun, with a guide number of 44m/ISO100. Incredible specification, including bounce and slave flash head, wide angle diffuser and catch light reflector, wireless slave flash with power radio, active AF assist light and energy saving auto-off circuit. £449.99 £129.99	Marumi DRF14 Ring Flash The highly-acclaimed Marumi Ring Flash is a true ring flash - it consists of a main control unit and a separate ring light which connects to the lens filter thread. The flash has a 14mm/50000 guide number and features auto TTL exposure. The lens mount is 52mm and the ring is also supplied for 50mm, 55mm, 62mm and 67mm lenses. Available in Canon, Nikon and Sony fit, all with full automatic TTL metering. £119.99
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Nissin D1466 Speedlite An advanced and versatile flash gun, with a guide number of 33m/ISO100. Featuring the latest TTL flash control technology, specification includes adjustable bounce flash head, wide angle diffuser and catch light reflector, wireless slave flash on manual mode and energy saving auto-off circuit. £82.99 £79.99	TTL Flash Cord Coiled £24.99 TTL Flash Cord Straight £29.99
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FLASH DIFFUSERS

Bounce Flash Diffuser These popular, simple opaque plastic diffusers simply fit onto the front of your flash gun, creating a diffused beam of light with even coverage. Huge range available for Canon, Nikon, Sony, Olympus, Pentax, Metz & Nissin. Below is just a sample of the range: Canon 270EX / 380EX / 420EX Canon 430EX / 430EXII / 580EX Canon 580EX / 580EXII Nikon SB600 / SB800 / SB900 Nikon SB24 / SB25 / SB26 / SB28 Sony: HVL-F42AM / HVL-F55AM, Metz: 48AF1 / 58AF1 Nissin: D1466 / D1622 / D1866, Pentax: AF-540FGZ £10.99	Inverted Dome Pro Flash Diffuser Set Comprising a clear vinyl body that simply slips onto the head of the flash gun, and an inverted frosted dome that clips onto the front. In addition to diffusing the flash directly hitting your subject, the inverted dome spreads light evenly through the sides of the clear vinyl body, lighting up the surrounding environment, thus producing a natural soft daylight effect. Especially useful for shooting interiors and portraits, and is a firm favourite with wedding photographers. Supplied with four domes, giving you a full range of natural, cool, or warm-up tones. Available in four sizes: Size 1: 62-65 x 39-42mm Nikon SB600, SB800, etc Size 2: 64-68 x 35-38mm Canon 420EX, 430EX, etc Size 3: 68-72 x 46-49mm Nikon SB28, 27, 28, etc Size 4: 73-77 x 46-49mm Canon 550EX, 580EX, etc £29.99
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STUDIO ACCESSORIES

Westcott Apollos and Halos The convenience of an umbrella means the control of a softbox. Built on an umbrella frame, they mount to any standard umbrella recess. Mini Apollo 28" Apollo £59.99 45" Halo £104.99	Westcott Umbrellas Such a simple but effective idea - umbrellas with a telescopic shaft. Perfect for travel, they open to 43" diameter, but collapse down to just 14.5". 43" Umbrella Soft Silver £18.99 43" Umbrella White £18.99 43" Umbrella White/Black £21.99	Westcott 28" Apollo Flash Kit Including shoe mount, umbrella and light stand. £119.99	Westcott Umbrella Flash Kit Including shoe mount, umbrella and light stand. £64.99	Westcott 5-in-1 Reflector Kit Including reflector, shoe mount, umbrella and light stand. £41.99
Lastolite Ezybox Hotshoe Studio quality softboxes for your hotshoe flashgun. Complete with hotshoe mounting bracket for attaching to lightstand. Comes in three sizes: 33x33cm, 50x50cm and 76x76cm. Available as kit with 4-section light stand, 8ft head, extending handle, shoulder bag and carry case. 22cm Ezybox Speedlite NEW £44.99 38cm Ezybox Hotshoe £84.99 38cm Ezybox Hotshoe Kit £156.99 54cm Ezybox Hotshoe £102.99 54cm Ezybox Hotshoe Kit £174.99 76cm Ezybox Hotshoe £119.99 76cm Ezybox Hotshoe Kit £192.99	Lastolite Flashgun TiltHeads These ingenious Lastolite TiltHeads provide a way of attaching your flashgun or flashgun, plus umbrellas, to a lightstand. TiltHead For Single Flashgun £16.99 TiltHead Umbrella Kit £89.99	Colour Balance and Exposure Control Handy pop-up colour balance and exposure control grey/blue cards. EzyBalance 30cm £17.99 EzyBalance 50cm £29.99	Full Lastolite range available.	

Lowering the Cost of Photography

Orders are shipped promptly by Royal Mail 1st class post, for which we charge just £1.79 per order. All prices include VAT, and a full VAT receipt is provided with every order. Payment accepted by credit/debit card, cheque or postal order. Orders accepted securely online, www.premier-ink.co.uk, over the telephone, 01926 339977, by post, or by visiting our shop: Premier Ink & Photographic, Longfield Road, Sydenham Ind Estate, Leamington Spa, CV31 1XB

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RS-W1 Womens	£49.99
RS-SPORT2	£59.99
RS-DR2 Double	£99.99
3-in-1 Straps & Bags	
SnapR-10 Small	£29.99
SnapR-20 Medium	£34.99
SnapR-35 Large	£39.99



SUN SNIPER

Camera Straps	
ONE Sling Strap	£39.99
STEEL Sling Strap	£49.99
PRO Steel & Bear	£59.99
DPH Dual Harness	£119.99
TPH Triple Harness	£169.99



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- 4 fps continuous shooting
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EM Body with MDE Motor Drive £75
F301 Body + MF19 Data Back £169
FA Black Body £119
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FE Chrome Body - Great £179
FE + 28-70mm f3.5/4.5 Vivitar £139
FE + 50mm f2 AI Lens £179
FE2 Chrome Body £109
FG+Vivitar 28-210mm f3.5/5.6 £139
FG2 + 36-73mm f3.5 Series E £189
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FM2N Chrome Body £139
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28mm f3.5 AI lens £155
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80-200mm f4 Nikkor AI £69
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80-200mm f4.5 Clinco AIS £30
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T50 + 50mm f2.8 FD £89
T50 + 50mm f2.8 FD Lens £99
T70 + 35-70mm FD Zoom £99/109
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28mm f2.8 Canon FD £28/59
28mm f2.8 Extaktor Auto CFD £20
28mm f2.8 Tokina CFD £30
28mm f2.8 Komura FD Lens £39
28mm f2.8 Canon FD Lens £40
28-70mm f3.5/4.5 Rangefinder FD fit £25
28-70mm f3.5/4.5 Tamron FD Fit £59
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A COLLECTOR'S LIFE FOR ME

When Tony Kemplen resolved to use a different film camera each week he discovered a treasure trove of lost gems

MANY readers will be familiar with the View-Master Stereo viewers, those binocular-like devices that take little discs of stereo pairs with a lever on the side to advance to the next picture. First introduced at the New York World's Fair in 1939, there was a wealth of content created for them – everything from images of wildlife to comedy cartoons and risqué pin-ups. What few people realise is that there were also a number of cameras available for the enthusiastic amateur to take their own View-Master photos, and the one I have is the Mark II version, made in 1962.

The history of stereo imaging goes right back to the very early days of photography in the Victorian era. The principle is simple (and still applies to the latest 3D televisions and cinema films): two pictures are taken simultaneously using two lenses, which are set apart by the same distance as the human eyes, at around 7cm. These images are then presented in such a way that the left eye sees the left lens view and the right eye the right lens view, with the brain doing the rest by recreating the depth of a true three-dimensional scene. Many techniques have been used to achieve this end, ranging from twin cinema projections with polarising filters and spectacles to ultra-basic handheld frames on which two prints are mounted, one to be seen by each eye.

I remember in the 1970s my school camera club made some astonishingly convincing 3D images using a pair of 35mm slide projectors with polarising filters. The vivid hues of the late-lamented Kodachrome transparencies really made the details jump out of the screen at you. It wasn't even necessary to have a stereo camera as two identical basic cameras could be mounted next to each other or, at a pinch, for static subjects, a single camera could be used and simply shifted 7cm to the left or right between exposures.

As ever, I was as taken by the camera's quirks and possibilities as much as by its functionality. The film takes a diagonal path across the camera and this



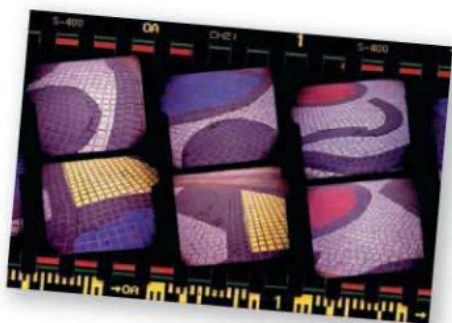
allows an amazing 75 stereo pairs or 150 'chips', as the manufacturer described them, to be had from a 36-exposure film. I sometimes like to extend my compositions beyond the frame of the negative, and the staggered, angled images edged by the film's sprocket holes and barcodes looked promising if I could find a suitable subject.

The View-Master is quick and easy to use. Exposure is determined using a stylish dial. Various combinations of shutter speed and aperture result, ranging from 1/30sec at f/2.8 to 1/60sec at f/22, which is useful for covering a range of lighting conditions. There is no focusing possible, so with the larger apertures depth of field is somewhat limited, but I never found this to be a problem. The film is advanced using a plunger, which in the upright position looks rather like a bull's horn.

It is a simple matter to wind on and shoot at a rate of one per second, which is not as futile as it may seem; the instruction book advises taking multiple photos if you want duplicates. This is a far more practical (and cheaper) alternative to slide duplication at a later date.

'Nose, ear, eyebrow', was my mantra while using this camera. It's difficult to look at any stereo camera without seeing the rudiments of a face fall into place around the pair of eyes (lenses), but this one, with its quizzically cocked right ear (wind-on lever) and prominent eyebrow (shutter release), looks particularly appealing. The nose is played by a cute little exposure calculator and aperture setting dial. It was a case of set exposure, wind on, release (or 'nose, ear eyebrow').

It would be difficult to do justice to a stereo pair in the space available in this article, but in any case I find myself drawn more to the creative possibilities offered by the strange diagonal format than to the 3D views. A large pavement mosaic (left) looked like a promising subject for the patchwork effect I was hoping for, and if that raises an eyebrow I'll be sure to click it and have another shot – after tweaking my nose and twisting my ear, of course! **AP**



To read more about Tony's 52 cameras project, visit <http://52cameras.blogspot.com>. To see more images taken with the View-Master, visit www.flickr.com/photos/tony_kemplen/sets/72157624296782961

Editorial

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